

The  
Progressive Music  
Series

Book One

*W.J. Gage & Co.  
Limited*

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THE  
PROGRESSIVE MUSIC SERIES  
BOOK ONE

BY  
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# PREFACE

**T**HE Progressive Music Series embodies the latest ideals and aims, not only of the most successful teachers and supervisors of public school music, but also of the leading students of modern applied psychology and pedagogy. In its preparation the authors have striven to realize two ideals: to present songs carefully chosen to meet all the moods of childhood; and so to organize these songs that they will form the basis for definite instruction, out of which shall grow a lasting love for, and an intelligent appreciation of, the best in music.

The music material of the series represents the widest variety of sources. The music of the world as found in the most complete libraries of America and Europe was thoroughly reviewed; and the interest and coöperation of many of the leading composers of Europe and America were secured through personal interviews. Their contributions, written especially for the series, form a unique feature of the course. All the material was subjected to the most critical study, both in regard to its intrinsic musical worth and its adaptability to schoolroom purposes.

Book One is intended for children at that period of life when sense activity is predominant; the material selected for this book is therefore of a type which makes a definite appeal to the senses, thus insuring vivid and clear-cut images of musical ideas. The material is so organized that through repeated experience with these musical ideas the child gains those fundamental concepts of rhythm and tone upon which a sound musical education should be based. The selections include many folk songs, some new and others familiar to American school music literature, chosen because of their inherent interest and charm; original songs which are the spontaneous outgrowth of long experience with children; and a number of songs written for the series by the great living composers.

This book is planned to cover the work of the first three school years, and to be placed in the hands of the pupils at some time during the second year. The successive topics are clearly indicated, the development is definite and logical, and the material is so arranged that the book may be studied page by page. The book is divided into four parts:

Part One contains a number of classified songs, to be taught by rote. These songs, in structural arrangement and in melodic design, embody fundamental ideas which are the basis, through observation lessons, of tonal relations and of notation.

Part Two offers songs in which the same fundamental ideas occur as in Part One. In their study of these songs the children are led to recognize familiar elements in new relations.

Part Three consists of songs similar in their general content to those of the preceding parts. The musical discernment and appreciation of melodic struc-

ture acquired through the study of Parts One and Two are applied in independent sight reading.

Part Four supplies a wide variety of supplementary rote songs. While intended primarily for recreational use and for the development of musical feeling and imagination, these songs also prepare for many of the more advanced rhythmic and tonal relations which become the technical problems of succeeding grades.

Part Five contains the rote songs outlined for the second half of grade two. Since at this point in the pupils' progress books are in the hands of the children, it is advisable that the notes and words of the songs should be followed as they are taught by rote. In this way the pupils will become familiar with the appearance of the notation of the rhythmic and melodic types which are to become technical problems in the later books of the series. By the inclusion of these rote songs the supervisor is more completely equipped to anticipate the needs of the children in the enlargement of their musical vocabulary.

Clear and definite directions for the work of the first three school years are given in the Teacher's Manual, Volume I. In addition to a complete and detailed outline, the Manual contains piano accompaniments for many of the songs in Book One, also a large number of additional rote songs, folk dances and singing games. The ready use of the Manual in connection with Book One is facilitated by means of a careful system of cross references.

The courtesy of the following authors and publishers in allowing the use of copyrighted poems is gratefully acknowledged :

Laurence Alma-Tadema for "King Baby," "Kitty Mine," "Strange Lands," and "Dance, Dance Baby." Alice Carrick Skinner for "The Clock." George Reiter Brill for "The Recipe" and "Benediction" from "Rhymes of the Golden Age." Mrs. Payne Whitney (Helen Hay) for "The Mooley Cow" from "Verses for Jock and Joan." Charles Keeler for "Baby Life" from "Elfin Songs of Sunland." The Universalist Publishing House and the author for "The Mill Wheel" by Kate Louise Brown. Henry R. Pattengill, publisher, and the author for "Feeding the Flock" and "The Pink Pig" from "Farmerkin's Farm Rhymes," by Dora H. Stockman. The Century Company for "The Song Sparrow's Toilet" by H. H. Bennett. Dana Estes & Company and the author for poems by Laura E. Richards—"Pussy Mitz and Doggie Spitz," from "The Hurdy Gurdy," and "Summer Song" from "The Piccolo." *The Outlook* and the author's family for "The Gingerbread Man" by Eva Rowland. F. A. Owen Publishing Company for "A Frown and a Smile," by Mary Bailey, from *Primary Plans*. The publishers and the author's family for "Mud Pies," from "Little Knights and Ladies," by Margaret E. Sangster, copyright, 1895, by Harper & Brothers. The publishers for "Of Things You Can Buy," by Githa Sowerby, used by permission of Hodder & Stoughton, London and New York. *The Youth's Companion* for "Winter Roses" and "Hidden Treasures," and *The Youth's Companion* and the author for "A Spring Puzzle," by Anna M. Pratt. The publishers for "The Five Toes," "Old Chang, the Crab," and "The Firefly," from "Chinese Mother Goose Rhymes," by Isaac Taylor Headland, copyright, 1900, by Fleming H. Revell Company. Rand, McNally & Company and the authors for "Sleepyhead," from "The Rhyming Ring," by Louise Ayres Garnett, and for the following poems by Wilhelmina Seegmiller—"Lady Bug," from "Little Rhymes for Little Readers," and "A Song Without Words," "Good Cheer," and "What I Like," from "Other Rhymes for Little Readers." Charles Scribner's Sons for "Four Boys," from "Rhymes and Jingles," by Mary Mapes Dodge. "Dandelion," by Abbie Farwell Brown, is used by permission of, and by special arrangement with, Houghton Mifflin Company, authorized publishers of her works.

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# THE PROGRESSIVE MUSIC SERIES

## BOOK ONE

### PART ONE: CLASSIFIED OBSERVATION SONGS

#### Chapter I: Melodies Based upon the Tonic Chord

## Good Morning

(T. M. p. 187)

Abbie Farwell Brown

Ernst Richter



1. Good morn-ing to you! Good morn-ing to you!
2. Good morn-ing to you! Good morn-ing to you!



We're all in our plac-es With sun-shi-ny fac-es;  
What-ev-er the weather We'll make it to-geth-er,



Oh, this is the way To start a new day!  
In work and in play, A beau-ti-ful day!

# A Good-by Song

(T. M. p. 188)

Ann Underhill

W. Otto Miessner



1. Let us put our books a - way,  
2. Now we wish you all good night:

Stud - y time is o - ver.  
Lov - ing thoughts go with you!

Gay - ly trip - ping, Home - ward skip-ping,  
Hap - py meet - ings, Mer - ry greet-ings

Soon we'll be at play.  
In the morn - ing bright.

# Fido and His Master

(T. M. p. 188)

Anna G. Whitmore

Edward B. Birge

Bow, wow, wow! Come on, my lit - tle mas - ter;

Come, let's race To see who runs the fas - ter.

# Polly's Bonnet

(T. M. p. 189)

From the French

French Folk Song

1. Have you seen Pol - ly's bon-net, Pol-ly's bon - net?
2. It is gay with a bit of feather on it;

Have you seen Pol-ly's bon-net? It is new.  
It is gay with a bow of rib-bon blue.

# The Postman

(T. M. p. 190)

Abbie Farwell Brown

Folk Song



1. Post - man! Post - man! Why is he late a - gain?  
 2. Post - man! Post - man! Have I a let - ter, Sir?



Post - man! Post - man! Where can he be?  
 Post - man! Post - man! Hur - ry and see!



Here he comes hur - ry - ing, Here he comes scur - ry - ing.  
 Why are you lin - ger - ing? What are you fin - ger - ing?



Lis - ten! Lis - ten! Yes, it is he!  
 Yes, Sir! Yes, Sir! That is for me!

# Bubbles

(T. M. p. 189)

Clinton Scollard

Alfred G. Wathall



Ev - 'ry time I bub - bles blow,



Rain - bows form and gleam and glow;



When you see them high in air,



Some one's blow - ing bub-bles there!



# Cherries

(T. M. p. 191)

W. Otto Miessner



1. "Cher - ries are ripe!  
2. Cher - ries are ripe,  
Cher - ries are ripe!"



The rob - ins sang one day.  
They're soft and red and sweet. —



"Cher - ries are ripe!  
Cher - ries are ripe,  
Cher - ries are ripe!"



The boys and girls all say.  
And we shall have a treat. —

## Twinkling Fireflies

(T. M. p. 192)

Anna M. Pratt

Alfred G. Wathall



# Ring a Ring o' Roses

(T. M. p. 193)

Old English Game



Ring a ring o' ro - ses, A pocket full of po - sies,



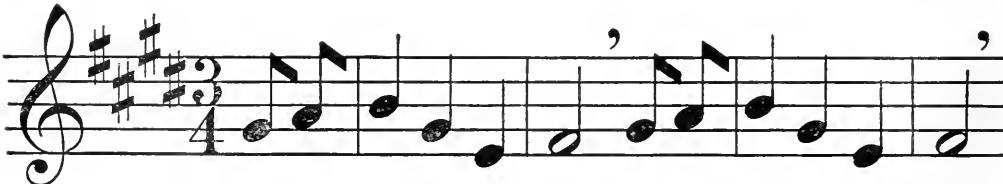
One, two, three, four, We'll all tum - ble down.

# Little Brook

(T. M. p. 193)

Kate Forman

Folk Song



1. Lit - tle brook, how you race; How you scamper and chase;
2. Lit - tle brook, clear and bright, I can hear you at night



Throwing spark - lets of spray, And laugh-ing all day.  
Sing-ing songs, sweet and low, As on - ward you flow.

# A Little Lady

(T. M. p. 194)

Pauline Frances Camp

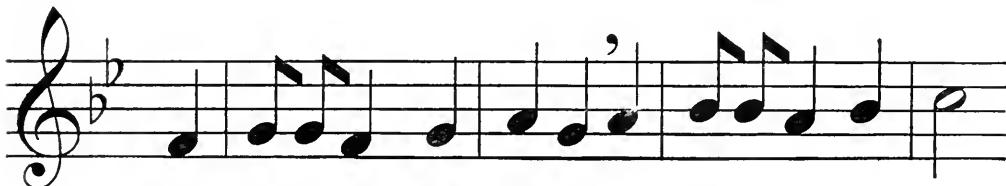
Edward B. Birge



My dol - ly is a la - dy, She always is po - lite;



When oth-er folks are quarreling, She keeps her lips shut tight.



She nev-er speaks un - kind-ly, Or cries to have her way;



My dol - ly is a la - dy, And pleasant all the day.

# The Parade

(T. M. p. 195)

Alice C. D. Riley

French Folk Song



2  
4

Rat - a - plan, sol - dier man!  
See them go, march-ing so!

Bands a - play - ing, Trum-pets bray-ing,  
Wav-ing ban - ner, Gal - lant man-ner,

Tum - te - tum, hear the drum!  
Rat - a - plan! If I can,



Fine

See the marching col - umn come!  
I shall be a sol - dier man.

D.C.

Rrrrum - te - um - a - tum - er! Rolls the jol - ly drummer.

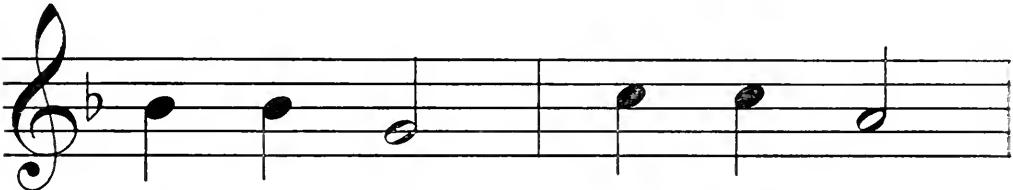
# The Holiday

(T. M. p. 195)

Old English Game



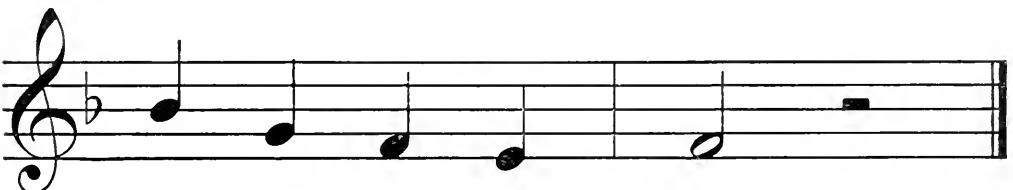
1. What shall we do when we all go out,



All go out, all go out?



What shall we do when we all go out,



On our hol - i - day?

2. We will take our skipping ropes, etc.
3. We will take our fishing rods.
4. We will take our roller skates.
5. We will take our bicycles.

## Whippoorwill

Clinton Scollard

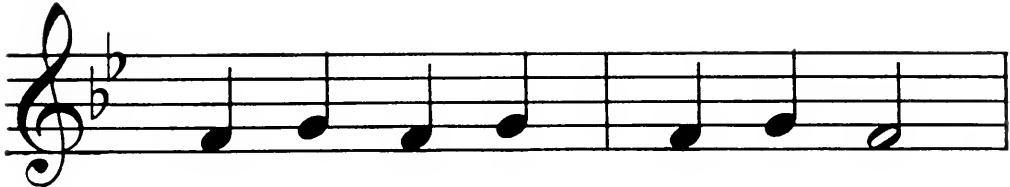
(T. M. p. 196)

Marshall Bartholomew

There's a cry be - hind the hill,  
 "Whip - poor - will!"      Whip - poor - will!"

There's a cry be - hind the hill,  
 "Whip - poor - will!"      Whip - poor - will!"

Why whip lit - tle Wil - lie so?



That is what I'd like to know!



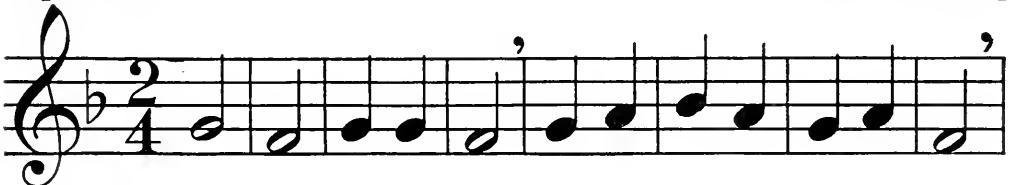
"Whip-poor-will! Whip-poor-will! Whip - poor - will!" —

## Dolly's Lullaby

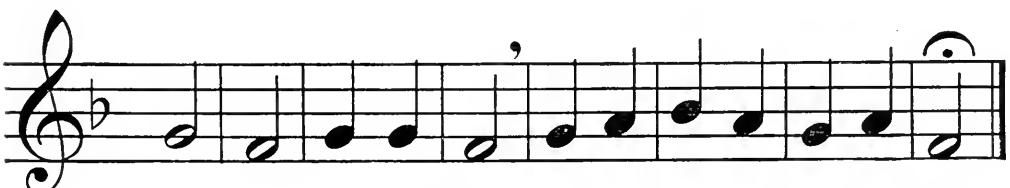
(T. M. p. 197)

Virginia Baker

French Folk Song



1. By - lo, Dol - ly dear, Go to sleep and do not fear;
2. By - lo, do not cry, While I sing your lul - la - by;



By - lo, in their nest Ba - by birds are now at rest.  
By - lo, watch I'll keep, Sleep, my dar-ling Dol - ly, sleep.

# Lady Bug

(T. M. p. 198)

Wilhelmina Seegmiller

W. Otto Miessner



1. La - dy bug. la - dy bug, how do you do?  
 2. Your lit - tle chil-dren are sleep-ing so snug,



How do you do? How do you do?  
 Sleep-ing so snug, Sleep-ing so snug;



La - dy bug, la - dy bug, fly a - way, shoo!  
 Bet-ter go home now, you bad lit - tle bug,



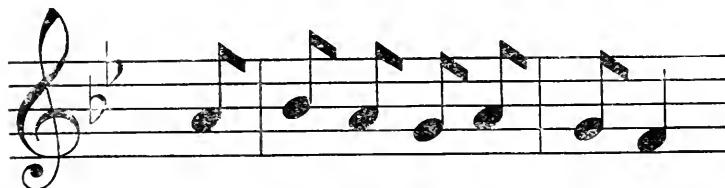
Fly a - way, fly a - way! \_\_\_\_\_  
 Bet-ter go home right now. \_\_\_\_\_

# The Song Sparrow's Toilet

(T. M. p. 197)

H. H. Bennett

Horatio Parker

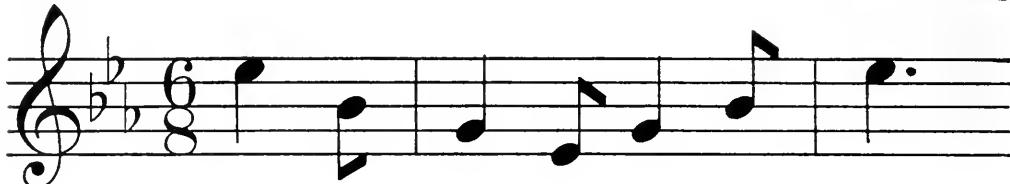


# The Gypsy Peddler

(T. M. p. 199)

Nellie Poorman

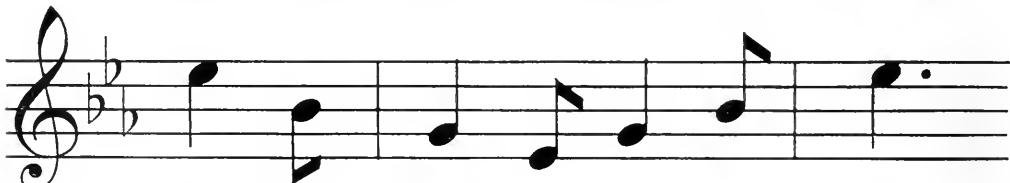
French Folk Song



1. Gyp - sy ped - dler, tell me, pray,  
2. Gyp - sy ped - dler, tell me, do,



What do you car - ry a-round in your bas - ket?  
What I can buy of your goods for a pen - ny.



Pret - ty wares to sell to - day,  
Some - thing dain - ty, some - thing new,



Rib - bons and lac - es and hand-ker-chiefs gay.  
Bright col - ored beads or a rib - bon of blue.

# The Mulberry Bush

(T. M. p. 199)

Old English Game



1. Here we go round the Mul - berry Bush,



The Mul - berry Bush, the Mul - berry Bush;



Here we go round the Mul - berry Bush,



So ear - ly in — the morn - ing.

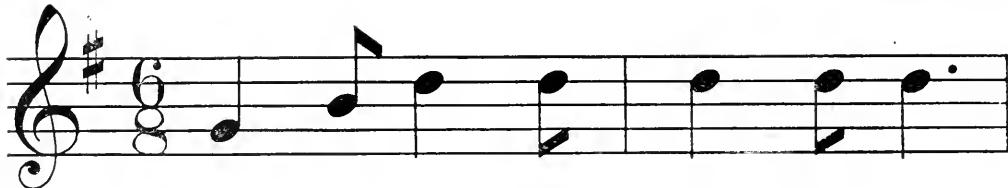
2. This is the way we clap our hands, etc.
3. This is the way we wash our hands.
4. This is the way we brush our hair.
5. This is the way we tie our shoes.
6. This is the way we run away.

# Soldier Boys

(T. M. p. 201)

May Morgan

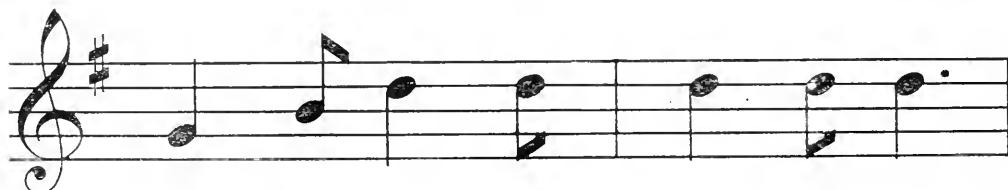
Osbourne McConathy



1. Hear the sound of fife and drum,  
2. For - ward, chil - dren, fall in line,



Rub - a - dub, rub - a - dub, rub - a - dub, dub.  
Rub - a - dub, rub - a - dub, rub - a - dub, dub.



Down the street the sol - diers come,  
Keep the step; oh, this is fine!



Rub - a - dub, rub - a - dub, dub.  
Rub - a - dub, rub - a - dub, dub.



Loud and clear their bu - gles cry,  
Hear the sound of march - ing feet,



See, their ban - ner is floa - ting high,  
Tram - ping mer - ri - ly down the street,



Cheer them on, they're pass - ing by,  
While the gal - lant drum - mers beat,



Rub - a - dub, rub - a - dub, dub.  
Rub - a - dub, rub - a - dub, dub.

# A Surprise

(T. M. p. 200)

Harriet Fairchild Blodgett

Friedrich Hegar



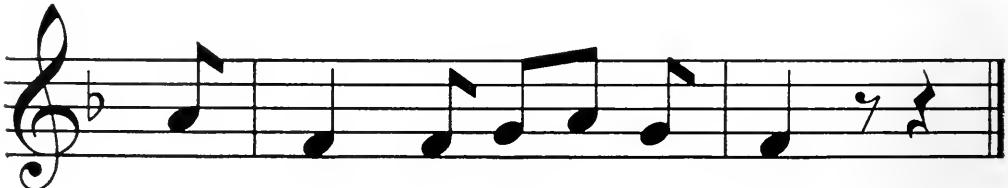
1. A lit - tle drop— of rain fell down  
2. And when he wak - ened up a - gain,



From cloud - land, far\_\_\_\_ and steep,\_\_\_\_  
Now what was his\_\_\_\_ sur - -prise\_\_\_\_



Up - on the mea - dow's gras - sy nest,  
To find he was a vi - o - let



And there he fell a - sleep.  
With dew - drops in his eyes!

# Upon a Morning Sunny

(T. M. p. 202)

Clinton Scollard

Marshall Bartholomew

Up - on a morn - ing sun - ny,

Thus said a big brown bee,

'I'll show you isles of hon - ey,

If you'll just come with me!

Buzz, buzz, With me; Buzz, buzz, With me!"

# Betty and Billy

(T. M. p. 203)

May Morgan

J. B. T. Weckerlin

1. When Bet - ty's heart is hap - py,  
2. When Bil - ly's heart is hap - py,

The whole day long her ea - ger feet  
You hear him whis - tling all the while,

{ Are skip - ping through the gar - den  
{ When Bet - ty's heart is hap - py  
{ And ev - 'ry time you meet him  
{ When Bil - ly's heart is hap - py

Fine

{ Or danc - ing down the street; \_\_\_\_\_  
{ Then ev - 'ry - bo - dy knows. \_\_\_\_\_  
{ He greets you with a smile. \_\_\_\_\_  
{ He's whis - tling all the day. \_\_\_\_\_

And ev - 'ry - where she goes \_\_\_\_\_  
You know when he is gay, \_\_\_\_\_

D.S. al Fine

She's trip - ping on her toes; \_\_\_\_\_  
Be - cause, at work or play, \_\_\_\_\_

## The Skipping Rope

(T. M. p. 204)

Florence C. Fox

Folk Song

One, two, three! Who will skip the rope with me?

Swing it high and swing it low; O - ver, un-der, who will go?

Skip with me! Come and skip the rope with me!

Chapter IV: Recurring Diatonic Figures, Varied

# Oh, What a Sweet Little White Mouse

(T. M. p. 204)

Mother Goose

Adolf Weidig



Oh, what a sweet lit - tle white mouse!



Oh, what a dear lit - tle bright mouse!



With his eyes of pink Go-ing wink-y - wink,



Oh, what a sweet lit - tle white mouse!

# The Swallows

(T. M. p. 205)

Alice C. D. Riley

W. Otto Miessner

A musical score for 'The Swallows' featuring five staves of music in G clef, 4/4 time, and B-flat key signature. The lyrics are integrated with the music, appearing below each staff.

1. See the dar - ting swal - lows fly  
 2. See the sleep - y swal - lows cling

Hith - er, thith - er, yon - der.  
 On the eaves and un - der!

Black a - gainst the eve - ning sky  
 There in nests of clay they swing,

See them swif - tly mount on high!  
 Fol - ded ev - 'ry flut - t'reng wing.

Swif - tly fly! Where do they fly, I won - der?  
 If they dream, How does it seem, I won - der?

# The Clown

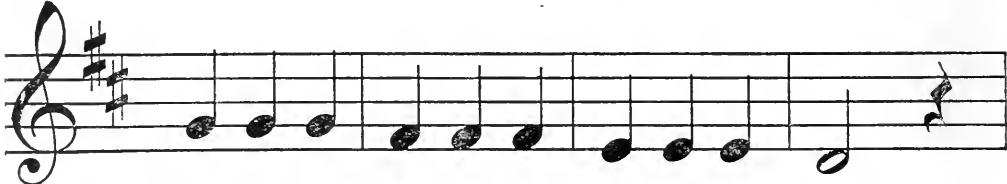
(T. M. p. 206)

Nellie Poorman

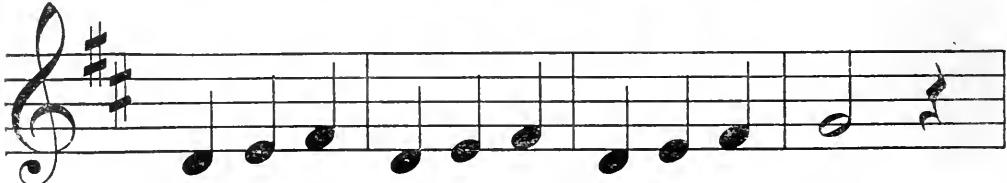
French Folk Song



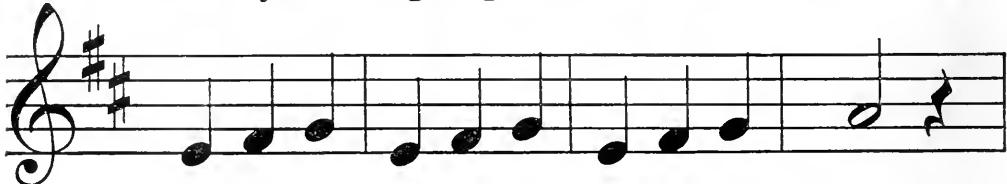
Jol - ly and gay is the fun-ny old clown,



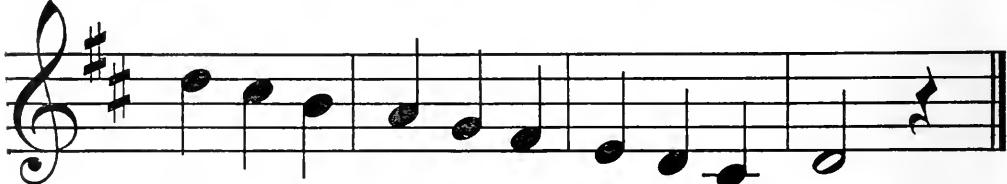
Mer - ri - est fel - low that comes to our town;



Ev - 'ry - one laugh-ing wher - ev - er he goes,



Tumbling a - bout in his com - i - cal clothes.



When I am old e-nough I'll be a clown.

# Little Sister's Lullaby

(T. M. p. 206)

Kate Forman

Folk Song

Ti - ny ba - by broth - er,

Play that I am Moth - er;



Sleep - y songs are in the air,



Sleep - y dreams are ev - 'ry - where;

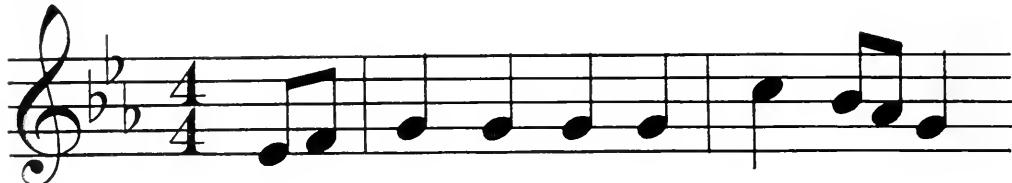
Sleep, my ba - by broth - er.

# Evening Lights

(T. M. p. 207)

Clinton Scollard

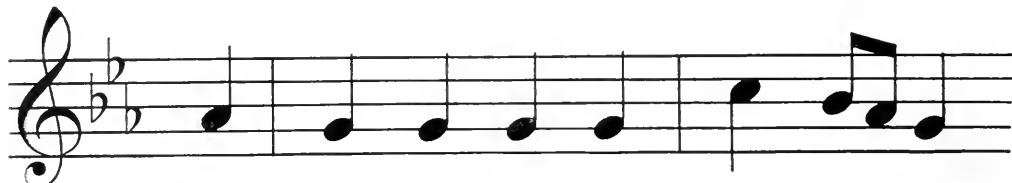
Marshall Bartholomew



1. The cheer - y fire - flies light the dark,  
2. Per - haps the rea - son why they roam,



When Each all with but his pus - sy's eyes lan - tern are blind, light,



Each Is with just his to lit - tle guide the lan - tern spark; fair - ies home



I — When won - der what they seek to find!  
they have wan - dered out at night.

# The Circus

(T. M. p. 208)

Alice C. D. Riley

Horatio Parker

1. The trum - pets blow, the bu - gles play,  
2. The tall gi - raffe and ze - bra too,

The cir - cus is com - ing to town to - day!  
'Tis hard to be - lieve they are real - ly true.

With el - e - phant big, and jol - ly old clown,  
The an - i - mals roar and chat - ter and scream;

A real - ly live cir - cus has come to town.  
It seems like a won - der - ful mag - ic dream.

# Dandelion

(T. M. p. 208)

Abbie Farwell Brown

Adolf Weidig

Musical notation for the first line of the song 'Dandelion'. The key signature is G major (one sharp). The time signature is common time (indicated by a '6'). The melody consists of quarter notes and eighth notes.

1. Dan - de - lion, tell me true,  
 2. Dan - de - lion, tell me true,  
 3. Dan - de - lion, tell me true,

Musical notation for the second line of the song 'Dandelion'. The key signature is G major (one sharp). The time signature is common time (indicated by a '6'). The melody consists of quarter notes and eighth notes.

Does my mam - ma need me?  
 Is my mam - ma griev - ing?  
 Does my mam - ma wor - ry?

Musical notation for the third line of the song 'Dandelion'. The key signature is G major (one sharp). The time signature is common time (indicated by a '6'). The melody consists of quarter notes and eighth notes.

If I blow your fuz - zy hair  
 Oh, I long to stay and play  
 Blow, and blow, and blow blow a - gain;

Musical notation for the fourth line of the song 'Dandelion'. The key signature is G major (one sharp). The time signature is common time (indicated by a '6'). The melody consists of quarter notes and eighth notes.

Thrice and find your fore - head bare,  
 In the mea - dow, if I may.  
 Lit - tle fuz - zies still re - main,



Home the charm shall lead me.  
Say, must I \_\_\_\_\_ be leav - ing?  
So I need not hur - ry.

## Kind Old Winter

(T. M. p. 209)

Ann Underhill

W. Otto Miessner



1. When the Sum-mer shuts her eyes, Wicked Autumn Breeze
2. Then they stand so bare and cold In the fros - ty air,
3. Kind old Win - ter pit - ies them, When the tempests blow,



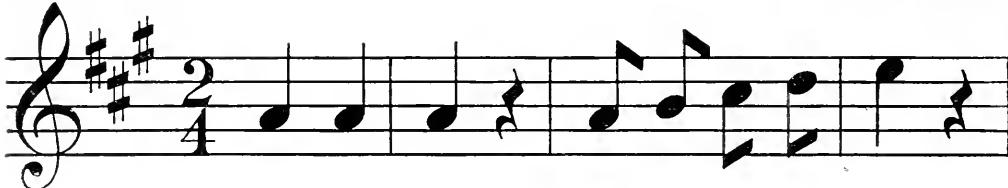
Steals a-way the pret - ty leaves From all the patient trees.  
Till old Win-ter comes a-long And finds them shiv'ring there.  
So he wraps them snug and warm In cloaks of fur - ry snow.

# Playing Soldier

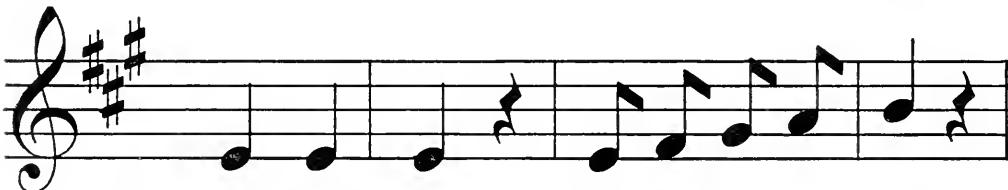
(T. M. p. 209)

Nellie Poorman

Nellie Poorman



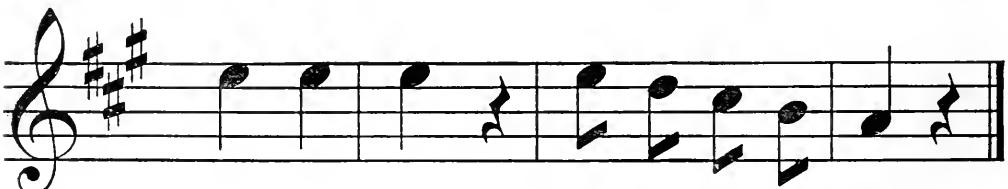
1. Boom, boom, boom! Hear the stir-ring drum.  
 2. Bang, bang, bang! Such a nois - y gun!



- Boom, boom, boom! See the sol-diers come.  
 Bang, bang, bang! He-ros do not run.



- Flags a - wav - ing, Dan - ger brav - ing,  
 Loud - ly cheer - ing, Nev - er fear - ing,



- Boom, boom, boom! How the bul - lets hum!  
 Bang, bang, bang! Now the bat - tle's won!

Chapter V: Melodies Progressing by Intervals

# Lady Moon

(T. M. p. 210)

Lord Houghton

W. Otto Miessner

Musical notation for the first line of "Lady Moon". The key signature is one flat (B-flat), and the time signature is common time (indicated by a '4'). The melody consists of eighth and sixteenth notes. The lyrics are: La - dy Moon, La - dy Moon, Where are you rov - ing?

La - dy Moon, La - dy Moon, Where are you rov - ing?

Musical notation for the second line of "Lady Moon". The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes. The lyrics are: O - ver the sea, O - ver the sea.

O - ver the sea, O - ver the sea.

Musical notation for the third line of "Lady Moon". The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes. The lyrics are: La - dy Moon, La - dy Moon, Whom are you lov - ing?

La - dy Moon, La - dy Moon, Whom are you lov - ing?

Musical notation for the fourth line of "Lady Moon". The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes. The lyrics are: All that love me, All that love me.

All that love me, All that love me.

# The Little Huntsman

(T. M. p. 210)

*From the French*

French Folk Song

1. See the hun - ter ri - ding by,  
2. On his arm he bears a gun,  
3. He re - turns to Moth - er soon,

On his dap - pled hob - by spry;  
Squir -rels scam - per, rab - bits run;  
Comes a - ri - ding home at noon.

He goes hun - ting ev - 'ry day  
Hid - den ev - 'ry feath - ered thing,  
Hun - ter brave and po - ny fleet

In the for - est far a - way.  
Not a note they dare to sing.  
Stop a - while to rest and eat.



## Kittens

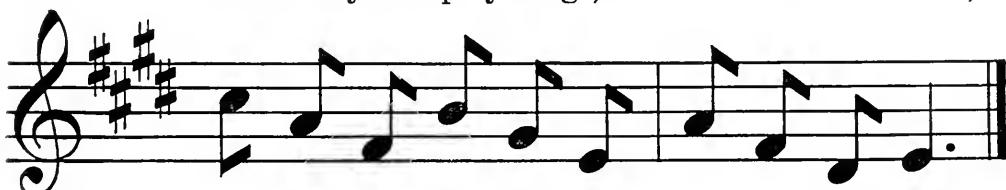
(T. M. p. 211)

Anna M. Pratt

Adolf Weidig



1. Six lit - tle kit - tens Are bu - sy at play,
2. Two have white no - ses, And one has whitepaws;
3. Now they are playthings, The dear lit - tle cats;



Three of them black ones And three of them gray.  
All have long whis - kers, And all have sharp claws.  
When they grow big - ger They'll frigh - ten the rats.

# False Alarm

(T. M. p. 212)

Florence C. Fox

Marshall Bartholomew



Musical notation for the first line of the song. It consists of a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notes are eighth notes.

1. Hear the fire bells, "Ding, ding, dong!"
2. Hear the fire bells, "Ding, ding, dong!"

Musical notation for the second line of the song. It consists of a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notes are eighth notes.

Up the street there's something wrong;  
All the peo - ple rush a - long;

Musical notation for the third line of the song. It consists of a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notes are eighth notes.

Fire - men shout, "Look out, look out!"  
"Clear the track, They're com - ing back!"

Musical notation for the fourth line of the song. It consists of a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notes are eighth notes.

"Ding, ding, ding, ding, ding, ding, ding!"  
"Ding, ding, ding, ding, ding, ding, ding!"





"Num - ber nine!" the fire bells ring,  
 "False a - larm!" the fire bells ring,



"Ding, ding, ding, dong, ding, dong, ding!"

## Snowflakes

(T. M. p. 212)

Margaret Aliona Dole  
*From the Russian*

Russian Folk Song



Snowflakes, snowflakes, ev'-rywhere, Gay as laughing sunbeams!



Danc-ing, danc-ing in the air; Turning in - to tear-drops!

# Sleep, Little Treasure

(T. M. p. 213)

Lithuanian Folk Song

The musical score consists of five staves of music in common time (indicated by '2' over '4') and G major (indicated by a treble clef). The music is written in a folk-style notation with eighth and sixteenth notes.

**Staff 1:** Sleep, my bonny blue-eyed lit - tle treas - ure,

**Staff 2:** Sleep till the ro - sy dawn-ing of the day —

**Staff 3:** Brings the hap - py hours of pleas - ure;

**Staff 4:** Dream the star - ry night a - way. —

**Staff 5:** Sleep, — lit - tle treas - - ure.

# Bylo, Baby Bunting

(T. M. p. 214)

Mother Goose

W. Otto Miessner

The musical score consists of six staves of music. Each staff begins with a G clef and a key signature of three flats (B-flat, D-flat, A-flat). The time signature for all staves is 6/8.

- Staff 1:** The first two measures show a rhythmic pattern of eighth and sixteenth notes. The lyrics "By - lo, Ba - by" are written below the staff, aligned with the notes.
- Staff 2:** The next two measures show a similar rhythmic pattern. The lyrics "Bun - ting," are written below the staff.
- Staff 3:** The next two measures show a similar rhythmic pattern. The lyrics "Dad - dy's gone" are written below the staff.
- Staff 4:** The next two measures show a similar rhythmic pattern. The lyrics "a - hun - ting" are written below the staff.
- Staff 5:** The next two measures show a similar rhythmic pattern. The lyrics "To get a lit - tle" are written below the staff.
- Staff 6:** The next two measures show a similar rhythmic pattern. The lyrics "rab - bit skin" are written below the staff.
- Staff 7:** The next two measures show a similar rhythmic pattern. The lyrics "To wrap the Ba - by" are written below the staff.
- Staff 8:** The next two measures show a similar rhythmic pattern. The lyrics "Bun - ting in;" are written below the staff.
- Staff 9:** The final two measures show a rhythmic pattern that includes a fermata over the last note. The lyrics "By - lo, Ba - by Bun - ting, Bye! —" are written below the staff.

# In Wooden Shoes

(T. M. p. 214)

M. Louise Baum

Swedish Folk Song



1. Come join our dance and swing to our rhyme;  
 2. Bob, then, and bow and curt - sey with me,



Now all ad - vance and tap to the time;  
 Stam - ping it now with one, two, and three;



Sing, swing, and glance, our voic - es a - chime,  
 Yes, that is how we're foot - ing it free,



While wood - en shoes are tap - ping.  
 While wood - en shoes are tap - ping.



Click, clack, clack, click, click, clack, clack! Hear ev - 'ry shoe tap loud and true;



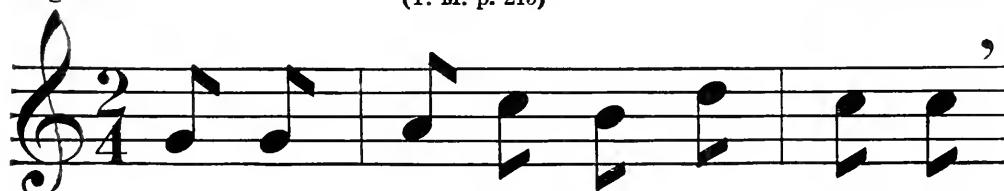
Click, clack, clack, click, click, clack, clack! Hear how the shoes are tap-ping.

## Raindrops

(T. M. p. 215)

Virginia Baker

J. B. T. Weckerlin



Hark! I hear the ti - ny tap - ping



Of the mer - ry drops of rain;



Pit! pat! pit! pat! On the win - dow - pane.

# Valentine Song

(T. M. p. 216)

Florence C. Fox

English Folk Song



1. "Mis - ter Post - man, have you a - ny  
 2. "Here's a dain - ty lit - tle son - net;



Val - en - tine a - mong so ma - ny  
 See, your name is writ - ten on it;



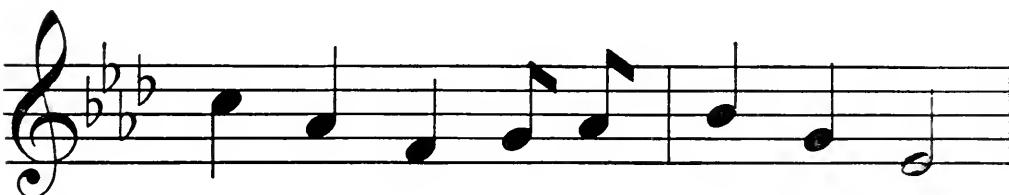
That While you in think let - was sent to me?  
 you in think let - was sent to and blue



Post - man, look in your bag and see!  
 Are these words that are meant for you:



Val - en - tine,  
'Val - en - tine,  
Val - en - tine,



Is there one that you know is mine?  
Be my own lit - tle val - en - tine!"



Post - man, please to look and see  
This I know was sent to you



If there's one in your bag for me."  
From a friend who is tried and true."

# Will You Come With Me

ACTION SONG \*

(T. M. p. 217)

Alice C. D. Riley

Old English Song

The musical score consists of three staves of music in common time, treble clef, and G major (three sharps). The first two staves begin with a whole note followed by a half note. The third staff begins with a half note.

**Lyrics:**

- Hosts:** 1. If I build you a bow'r of roses,  
2. Tho' you build me a bow'r of roses,
- Guests:** Gar-den walks all set round with posies,  
Gar-den walks all set round with posies,
- Will you come and play,  
I'll not come to-day,
- Will you come to-day and play with me?  
I'll not come to-day and play with you.

\* Directions and additional stanzas in the Teacher's Manual

PART TWO: CLASSIFIED SONG STUDIES  
Chapter VI: Melodies Based upon the Tonic Chord

## Kitty Mine

Laurence Alma-Tadema

W. Otto Miessner

Musical notation for the first line of 'Kitty Mine'. The key signature is one flat (B-flat), and the time signature is common time (4/4). The melody consists of quarter notes and eighth notes on the G, A, and B lines.

1. Is your coat of vel - - vet fine,  
2. How your eyes like jew - - els shine,

Musical notation for the second line of 'Kitty Mine'. The key signature is one flat (B-flat), and the time signature is common time (4/4). The melody consists of quarter notes and eighth notes on the G, A, and B lines.

Kit - ty mine, mine, Kit - ty mine, mine!

Musical notation for the third line of 'Kitty Mine'. The key signature is one flat (B-flat), and the time signature is common time (4/4). The melody consists of quarter notes and eighth notes on the G, A, and B lines.

With a star - up - on your breast,  
Do you real - ly love me best,

Musical notation for the fourth line of 'Kitty Mine'. The key signature is one flat (B-flat), and the time signature is common time (4/4). The melody consists of quarter notes and eighth notes on the G, A, and B lines.

Kit - ty mine?  
Kit - ty mine?

# Before and After Dark

(T. M. p. 218)

Alice C. D. Riley

Laure Collin



1. Pus - sy cat, pus - sy cat,  
2. Dark comes down o'er the town;

By the fire sof - tly sleep-ing,  
On the roofs you go howl-ing,

Snug and warm you are keep-ing.  
Thro' the house you go prowl-ing;

Do you dream curds and cream  
Quick as scat catch a rat!

Make you fat, pus - sy cat?  
Think of that, pus - sy cat!



# The Airship

(T. M. p. 218)

Virginia Baker

Adolf Weidig

1. I saw a fair - y air - ship  
 2. The sau - cy lit - tle bird - man  
 3. And then, a - cross the mea - dow,

Go floa - ting down the lane;  
 Looked like an elf, in - deed;  
 He steered his air - ship, light,

The breez - es bore it up - ward,  
 I asked, "What is your name, - sir?"  
 And soon, a - mong the gras - ses,

Then let it down a - gain.  
 He an - swered, "This - tle Seed."  
 It dis - ap - peared from sight.

# Happy Thought

(T. M. p. 219)

Robert Louis Stevenson

Old English Song

The world is so full of a number of things,

I'm sure we should all be as happy as kings.

# Blowing Bubbles

Nellie Poorman

Nina B. Hartford

1. Dip your pipe and gen - tly blow,  
2. Toss it off and let it fly

You will see the bub - ble grow,  
Like an air - ship sail - ing high;

Like a rain - bow all a - glow.  
When it bursts a - gain we'll try.

# At Night When I Have Gone to Bed

(T. M. p. 219)

Harriet Fairchild Blodgett

Paul Bliss



1. At night when I have gone to bed,  
2. And there, with - in the sha - ded light,



All fol - ded close and safe from harm,  
She al - ways smiles and seems to say,



My dol - ly lies with cur - ly head  
When I have kissed her for good night,



Up - on the pil - low of my arm.  
'We've had a ve - ry hap - py day.'

Chapter VII: Melodies Based upon the Tonic Chord with Neighboring Tones

## Smiling Girls, Rosy Boys

Mother Goose

Edward B. Birge



Smi - ling girls, ro - sy boys,



Come and buy my lit - tle toys;



Mon - keys made of gin - ger - bread



And su - gar hors - es pain - ted red.

# The Farmer

(T. M. p. 220)

Old English Game



Sows his wheat and his barley?  
Sows his wheat and his barley;

Shall I tell how the farmer  
Look, 'tis thus that the the far - mer

Sows his bar - ley and wheat?  
Sows his bar - ley and wheat.

3. Shall I tell how the farmer Reaps his wheat and his barley? etc.
4. Look, 'tis thus that the farmer Reaps his wheat and his barley.
5. Shall I tell how the farmer Threshes wheat, threshes barley?
6. Look, 'tis thus that the farmer Threshes wheat, threshes barley.

# The Eskimo Hunter

(T. M. p. 220)

Clinton Scollard

Eskimo Folk Song

Funny, fur-ry fel - low; Who's that a - go - ing  
 Through sleet and snow - ing, Pack o - ver - flow - ing?  
 Just a lit - tle fur - ry yel - low Es - ki - mo!

# The Golden Coach

Folk Song

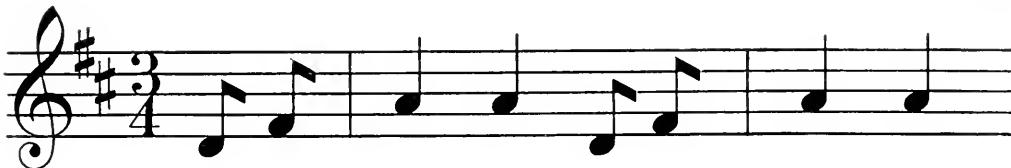
1. We will make a jour - ney Like lit - tle Cin - der - el - la,
2. We will go to Chi - na And to the far Mo - sel - la,

Tra - la - lay, In a gol-den coach.  
 Tra - la - lay, In a gol-den coach.

# Busy Folks

(T. M. p. 221)

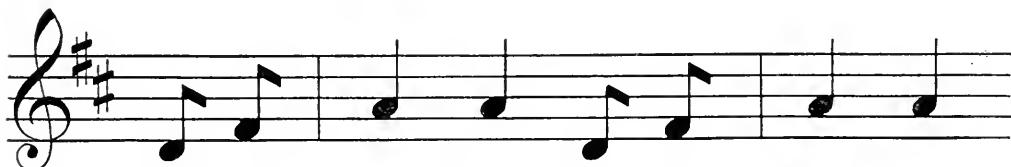
Folk Song



1. Will you tell me, will you tell me,  
2. Will you tell me, will you tell me,



Lit - tle maid, what you are do - ing?  
Lit - tle lad, what you are do - ing?



Rock - ing dol - ly, rock - ing dol - ly  
Play - ing sol - dier, play - ing sol - dier



With a sweet lul wav - la - by.  
With a flag ing - high.

# The Mooley Cow

Helen Hay

Edward B. Birge

If some one gave me just one wish  
 I know what I would do:  
 I'd wish to be a moo - ley cow,  
 And eat the whole day through.  
 They nev - er have to go to school;  
 Their sides are sleek and brown;

They're al - ways in the coun - try

While I must live in town.

## Baby Life

(T. M. p. 221)

Charles Keeler

Adolf Weidig

What can lit - tle ba - by do?

Clap his hands and coo and coo;

Kick and roll and smile and grow,

That is why we love him so.

Chapter VIII: Recurring Diatonic Figures, Simple

## Sleepyhead

Louise Ayres Garnett

Will Earhart



At night I sing my doll to sleep



Then tuck her in our bed.



It does - n't take me long, be - cause



She's such a sleep - y - head.

# Katydid

(T. M. p. 222)

Virginia Baker

Folk Song

1. Ka - ty - did, Ka - ty - did, I hear you.  
2. Ka - ty - did, Ka - ty - did, How you tease!

Won't you tell? What did Ka - ty do?  
Who was Kate? Won't you tell me, please?

# The Snail

(T. M. p. 222)

Nellie Poorman  
*From the Spanish*

Domingo Mas y Serracant

Slow - ly creep - ing, Snail, you must be sleep - ing.

Will you please to tell How you made your dwell - ing?

Pret - ty spi - ral shell Serves you ve - ry well.

# Air and Sunlight

(T. M. p. 223)

Margaret Aliona Dole

Russian Folk Song



O-pen wide the win - dows! Let the wind come blow-ing!



Welcome in the sun - light, Health and cheer be-stow - ing.



Air and sun-ny skies — Give us sparkling eyes!

# To a River

May Morgan

French Folk Song



1. Riv-er, lit - tle riv - er, flow - ing, flow - ing,  
 2. On-ward to the o - cean, go - ing, go - ing,



From the dis-tant moun - tain, On-ward to the sea.  
 Riv - er, lit - tle riv - er, Take my boatand me.

# The Flowers' Friends

(T. M. p. 223)

Anna M. Pratt

Old English Song



1. Lit - tle snow - flakes ligh - tly fall,
2. Lit - tle rain - drops fall - ing fast



Form a blan - ket o - ver all;  
Wake the flow'rs when win - ter's past;



They cov - er up the sleep - ing flow'rs  
And lit - tle sun - beams shine to show



And keep them warm through win - ter hours.  
The ba - by buds 'tis time to grow.

# Of Things You Can Buy

Githa Sowerby

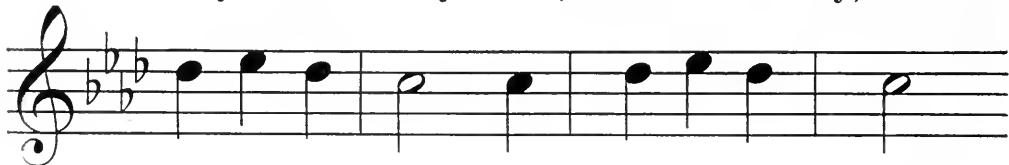
Edward B. Birge



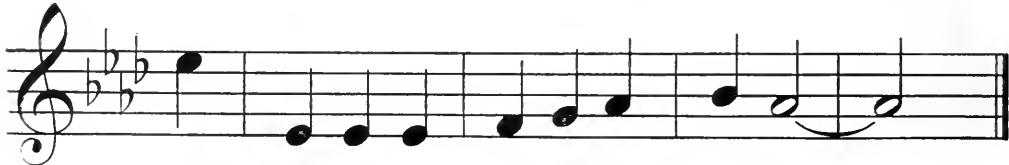
Of things you can buy in a shop like this,



If you aren't very rich, there are ma - ny; —



Ap-ples or tops or pep-per-mint drops,



And all to be had for a pen - ny. —



Chapter IX: Recurring Diatonic Figures, Varied

# Higgledy, Piggledy

(T. M. p. 224)

Kate Greenaway

Horatio Parker



1. Hig - gle - dy, Pig - gle - dy, see how they run!
2. Hig - gle - dy, Pig - gle - dy, how can I tell?



Hop - per - ty, Pop - per - ty, what is the fun?  
Hop - per - ty, Pop - per - ty, hark to the bell!



Has sun or has moon tumbled in - to the sea?  
The rats and the mice ev - en scamper a - way;



Oh, what is the mat - ter? Pray, tell it to me!  
Oh, who can say what may not hap - pen to day!

# Signs

Annie N. Bourne

English Folk Song

,

1. Lit-tle bit of scar-let In among the green leaves
2. Little patch of white-ness In among the dead leaves

,

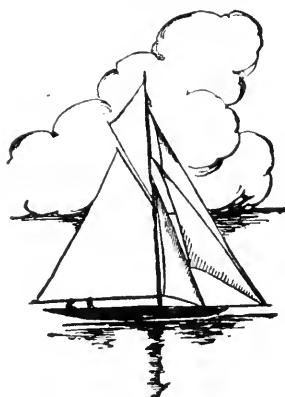
Shows that au-tumn is near. \_\_\_\_\_  
 Shows that win-ter is here. \_\_\_\_\_

# The Boat

(T. M. p. 225)

Abbie Farwell Brown

Adolf Weidig



With the wind, and the tide,

O'er the danc-ing waves we glide;

Like a bird on the wing We sail and we sing,  
 With the wind, and the tide.



## My Pony

(T. M. p. 225)

Anna M. Pratt

G. A. Grant-Schaefer

My po - ny's name is Bill, \_\_\_\_\_  
 I ride him to the mill. \_\_\_\_\_  
 It's jol - ly fun to have him run  
 And gal - lop up the hill. \_\_\_\_\_

# My Dolly's Name

Virginia Baker

Edward B. Birge

My dol - ly's name is Ros - a - lie,  
I'm sure she's ve - ry fond of me.

Her cheeks are pink, her eyes are blue,

And they can shut and o - pen too.

# My Valentines

Mildred L. Gray

George L. Wright

Spar - kling bright the sil - ver shines

On my pret - ty val - en - tines;

One, two, three came to me,  
In the post to - day, you see.

## Bee Song

(T. M. p. 226)

Clinton Scollard

Folk Song

What sound comes drift - ting in  
A - cross the crim - son clo - ver seas?  
'Tis mu - sic of the dron - ing bees  
On drum and vi - o - lin!

Chapter X: Melodies Progressing by Intervals

# Street Music

(T. M. p. 226)

Nellie Poorman

Folk Song



1. The or - gan grind - er plays a tune,  
2. A mer - ry waltz or two - step gay



No mu - sic so en - tranc - - ing;  
Will set the chil - dren danc - - ing;



Tra, la, la, la, Tra, la, la, la, la,



Tra, la, la, la, la, la!

# At the Dance

(T. M. p. 126)

Abbie Farwell Brown

Finnish Melody



1. "Lit-tle maid, lit - tle maid, Will you dance with me?"
2. Rea-dy now, make a bow, Bend-ing with the knee;
3. In and out, round a - bout, Glide the mer - ry feet!



"Thank you, Sir, thank you, Sir! Hap - py I shall be.  
 Up a - gain, turn-ing then, Ea - sy as can be!  
 Here we go, there we go, To the mu - sic sweet!"



"Let us join the oth-ers now, Give to me your hand;  
 Sli-ding with the lit - tle foot, Pointing out the toe,  
 Ro - sy cheeks and laughing eyes, Col-ors gay and bright,



First a curt-sey then a bow; Lis - ten to the band!"  
 Now the oth - er forward put, There's the way to go!  
 Like a flock of but-ter-flies, Flit - ting in the light.

# The Maypole Dance

(T. M. p. 227)

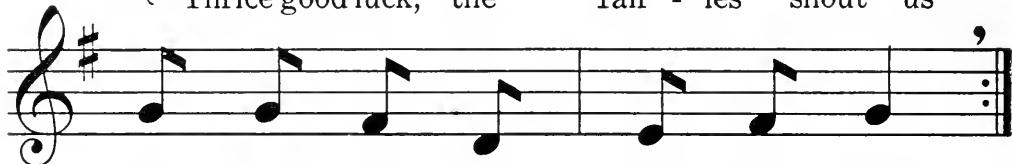
Alice C. D. Riley

Swedish Folk Dance



2. { Rib - bands green and rib - bands gol - den  
And the col - ors gay em - bol - den

3. { Fair - y rings are all a - bout us  
"Thrice good luck," the fair - ies shout us



{ Brave - ly deck the May - pole high,  
Ev - 'ry lad his lass to spy.

{ As we dance up - on the green;  
As we kneel to crown our Queen.



# Feeding the Flock

Dora H. Stockman

Folk Song



1. Come Bid - dy, come Spec-kle, come chick-a - chick-chick,
2. You dear ba - by chicks, with your ti - ny peep, peep,



And old Cock-a - doo-dle, come run-ning, quick, quick;  
All cuddled'neath mother-hen, go - ing to sleep,



Come White-y, fly down from your nest in the hay  
See here is your sup- per of yel - low corn - bread,



Where you have been pa-tien-tly sit - ting all day.  
Now eat it and then you can all go to bed.

# The Rooster's Good Morning

(T. M. p. 228)

M. Louise Baum  
From the Russian

Russian Folk Song

1. Roos-ter ev'-ry morn-ing Sounds an ear-ly warn-ing;  
2. He is strutting proud-ly, Call-ing to us loud-ly;

"See the day is break-ing! Time is come for wak-ing!"  
May-be he is shout-ing, "Come and take an out - ing!"

# Coasting

Margaret Thurston

W. Otto Miessner

O what fun, what jol - ly fun

Coas - ting is for ev - 'ry - one;

Up the hill, then down we go,

Ri - ding, sli - ding, gli - ding, gui - ding,  
 Till we're down be - low.

## Dancing Raindrops

(T. M. p. 228)

Clinton Scollard

G. A. Grant-Schaefer

Have you not watched the rain - drops  
 As you went home from school?  
 They are the wa - ter fair - ies  
 A - danc - ing on the pool!

# Mistress Mary

(T. M. p. 229)

Mother Goose

Arthur Whiting

Mis - tress Ma - ry, quite con - tra - ry,  
 How does your gar - den grow? \_\_\_\_\_

With sil - ver bells and coc - kle - shells  
 And fair maids all in a row; \_\_\_\_\_

With sil - ver bells and coc - kle - shells  
 And fair maids all in a row. \_\_\_\_\_

# Ant Tiny

Margaret Thurston

W. Otto Miessner

A musical staff in G clef, 4/4 time, and A major (indicated by a key signature of one sharp). The melody consists of eighth notes.

Ant Ti - ny, you are ve - ry fleet,

A musical staff in G clef, 4/4 time, and A major (indicated by a key signature of one sharp). The melody consists of eighth notes.

You hus - tle in and bus - tle out,

A musical staff in G clef, 4/4 time, and A major (indicated by a key signature of one sharp). The melody consists of eighth notes.

You fill your house with good - ies sweet,

A musical staff in G clef, 4/4 time, and A major (indicated by a key signature of one sharp). The melody consists of eighth notes.

In win - ter you'll have lots to eat;

A musical staff in G clef, 4/4 time, and A major (indicated by a key signature of one sharp). The melody consists of eighth notes. A fermata is placed over the last note of the staff.

You don't have time to gad \_\_\_\_\_ a - bout!

# December

Anna M. Pratt

Folk Song

De - cem - ber is here And Christ - mas is near

And San - ta Claus soon with his sleigh will ap - pear.

# The Mill Wheel

(T. M. p. 230)

Kate Louise Brown

Edward B. Birge

Round and round goes the mer - ry wheel,

Down and down falls the gol - den meal;

Ba - by's break - fast will soon be here,

Nice, — sweet bread for my lad - die dear;  
0 mill wheel, keep on grind - ing.

## Song of Praise

Abbie Farwell Brown

Joseph Haydn

Now praise and thanks we ren - der  
To God the Lord of all,  
Who guards with love so ten - der  
His crea - tures, great and small.

# A Song Without Words

(T. M. p. 231)

Wilhelmina Seegmiller

Robert Just

1. Oh, a song with - out the words Is like sing-ing
2. First you see a patch of blue Sail-ing thro' a
3. Then a breeze goes play-ing by And you see a
4. Oh, a song with - out the words Is like sing-ing

- of the birds, For you sing, "Tra - la - la - le!"  
 tree at you, And you sing, "Tra - la - la - le!"  
 but - ter - fly; A great bee buz - zes a - long,  
 of the birds, For you sing, "Tra - la - la - le!"

- And put in the things you see. \_\_\_\_\_  
 And put in the sky and tree. \_\_\_\_\_  
 So you put them in the song. \_\_\_\_\_

- And put in the things you see. \_\_\_\_\_

PART THREE: MISCELLANEOUS SONGS FOR SIGHT READING

## Peek-a-boo

(T. M. p. 232)

Pauline Frances Camp

Horatio Parker

*Not fast*



1. Moth - er Cro - cus      woke — her babes;
2. Out they popped in - to — the sun;



- Washed their fac - es clean;  
“Peek - a - boo!” they cried. \_\_\_\_\_



- Tied — their caps be - neath their chins  
Gave — old Win - ter such — a fright



- With bows of rib - bon green. \_\_\_\_\_  
He ran a - way to hide! \_\_\_\_\_

# Sewing School

Anna M. Pratt

W. Otto Miessner

1. Four lit - tle girls Sat in a row;  
2. Nee - dle and thread, Thim - ble and spool;

1. Four lit - tle girls Sat in a row;  
2. Nee - dle and thread, Thim - ble and spool;

Gay lit - tle girls, Learn-ing to sew.  
Oh, it is fun Sew - ing at school.

Gay lit - tle girls, Learn-ing to sew.  
Oh, it is fun Sew - ing at school.

# Nutting

Minnie Leona Upton

Edward B. Birge

1. Oh, the glad Oc - to-ber days, When the nuts are fall - ing;  
2. See the nuts come tumbling down! On the leaves they pat-ter;

1. Oh, the glad Oc - to-ber days, When the nuts are fall - ing;  
2. See the nuts come tumbling down! On the leaves they pat-ter;

When the air is soft with haze And Bobwhite is call - ing.  
Lit - tle squirrels, ruddy brown, Wonder what's the mat-ter.

When the air is soft with haze And Bobwhite is call - ing.  
Lit - tle squirrels, ruddy brown, Wonder what's the mat-ter.

# The Frightened Pumpkin

(See "The Chimes of Dunkirk" T. M. p. 119)

Virginia Baker

Scotch Folk Dance



A pumpkin ran a - way. Be-fore Thanksgiving Day.



"They'd make," said he, "A pie of me If I should stay."

# A Recipe for a Valentine

(T. M. p. 232)

Alice C. D. Riley

Old English Song



1. { Take a las-sie's win-some face, All framed in hearts;  
Write a verse o' po-e-sy: "My heart is thine,
2. { Quick! The postman's go-ing by! Go, pret-ty thing!  
Let-ters sealed with hearts I see, Dain-ty and fine;

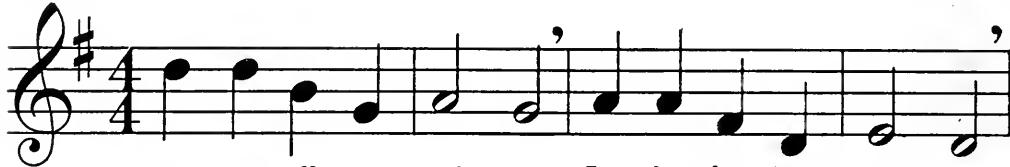


- { Shad-ow it with pa-per lace, Cu-pid's darts;  
All my life to thee I'd be Val-en-tine!"
- { How the lov-ing mis-sives fly! Love's a-wing.  
Oh! I hope he brings to me Val-en-tine!

# Cloud Pictures

Kate Louise Brown

Edward B. Birge



1. Sail-ing off to - geth - er In the pleas-ant weath - er,
2. Now they turn to hors - es Prancing in their cours - es.
3. Ba - by lambs are sun - ning, Fleecy white and cun - ning;



See the cloud ships move a - long Lightly as a feath - er.  
 Then there comes a captain strong Marching with his forc - es.  
 But the shepherd drives them on, See how fast they're running!

# The Thunder

(T. M. p. 233)

Minnie Leona Upton

Marshall Bartholomew



Rum-ble, rum-ble, Hear him grum-ble, All a - long the sky!



Peo - ple scur - ry, Home-ward hur-ry, When he blus-ters by.



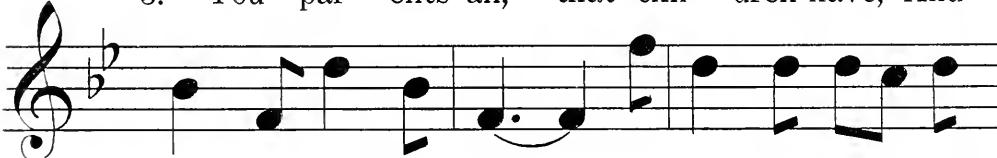
## Three Children Sliding

Mother Goose

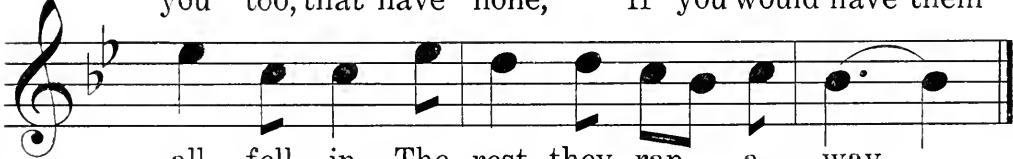
Folk Song



1. Three chil - dren slid - ing on the ice Up -
2. Now had these chil - dren been at home Or
3. You par - ents all, that chil - dren have, And



on a sum-mer day; It so fell out they  
slid - ing on dry ground, Ten thou-sand pounds to  
you too, that have none, If you would have them



all fell in, The rest they ran a - way.  
one pen - ny, They had not all been drowned.  
safe a-broad, Pray keep them safe at home.

## Snow

Will Earhart

Will Earhart

Snow up-on the win-dowsill; Snow up-on the tree;  
Snow that covers bush and hedge; Snow that falls on me.

## Autumn Leaves

(T. M. p. 234)

Nina B. Hartford

Nina B. Hartford

1. Red leaves, gold leaves; Dancing and  
2. Sum - mer pas - ses, Northwind is  
sway - ing, Hap-pi - ly play - ing; Brigh - tly,  
call - ing, Leaves must be fall - ing; Sof - tly,  
ligh - tly, Kissed by the au-tumn breeze.  
slow - ly, Gen - tly to sleep they go.

# The River

(T. M. p. 235)

Abbie Farwell Brown

Adolf Weidig

1. O - ver the peb - bles fall - ing,
2. Now with a rip - ple gland - ing,
3. On with a leap and tum - ble,

- Un - der the gras - ses crawl - ing,  
 Mer - ri - ly on - ward danc - ing,  
 In - to the roar and rum - ble,

- Slow - ly the riv - er, Wi - den - ing ev - er,  
 Out of the mea - dow In - to the shad - ow,  
 Deep - er and strong - er, Riv - er no long - er,

- Wan - ders a - way to the o - pen sea.  
 Mak - ing a way to the o - pen sea.  
 Now it is part of the o - pen sea.

# My Teddy Bear

Virginia Baker

Edward B. Birge

I have a big white Ted - dy Bear. He  
 nev - er growls or tries to scare. And tho' I squeeze him  
 ve - ry tight He'll nev - er show his teeth or bite.

# Riding Old Dobbin

Minnie Leona Upton

Nina B. Hartford

1. Four of us, four of us, all in a row,  
 2. Jog a - long, jog a - long, then turn a - round;

Ri-ding old Dob-bin we joy - ful - ly go.  
 Home a - gain, home a - gain, all safe and sound.

Mary Mapes Dodge

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# Nell and Her Bird

85

Folk Song

The musical notation consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features eighth and sixteenth note patterns.

1. Good-bye, lit - tle bird - ie, Fly to the sky, A -
2. Go tell how I found you, Hurt, in a tree; Then.
3. I'd like to go with you, If I could fly; It
4. But why, lit - tle bird - ie, Why don't you go? You

The musical notation continues from the previous staff, maintaining the treble clef, key signature of one sharp (F#), and 3/4 time signature. The music consists of eighth and sixteenth note patterns.

sing - ing and sing - ing A mer - ry good - by.  
when they are wound-ed, They'll come right to me.  
must be so beau - ti - ful, Up in the sky.  
sit on my fin - ger, And shake your head "No!"

# Good Cheer

Wilhelmina Seegmiller

W. Otto Meissner

The musical notation consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The third staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features eighth and sixteenth note patterns.

I like to be in the par-lor when the doorbell rings.

The musical notation continues from the previous staff, maintaining the treble clef, key signature of one sharp (F#), and 4/4 time signature. The music consists of eighth and sixteenth note patterns.

I like to be in the kitchen when the tea - ket - te sings.

The musical notation continues from the previous staff, maintaining the treble clef, key signature of one sharp (F#), and 4/4 time signature. The music consists of eighth and sixteenth note patterns.

I like to be in the pan-try when it's full of good things.

# The Oriole's Nest

(T. M. p. 236)

Abbie Farwell Brown

Norwegian Game

1. The o - ri-ole, gold, is at home at rest, Swinging,
2. The lit-tle nest looks like a bas-ket small, Sway-ing,
3. The shadows grow deep round the wee brown nest, Creeping

High in the nest, While lit-tle birds are a - sing - ing.  
 High o-ver all, While lit-tle birds are a - play - ing.  
 Out of the west, While lit-tle birds are a - sleep - ing.

# Pussy Mitz and Doggie Spitz

Laura E. Richards

Will Earhart

Lit-tle pus-sy Mitz and lit - tle dog-gie Spitz

Lived in a house to - geth - er. She wore a rib-bon of

sky - blue silk, And he wore a col - lar of  
leath - er; He wore a col - lar of leath - er.

## Oats and Beans

(T. M. p. 236)

English Rhyme

Old English Game

1. Oats and beans and bar - ley grow;  
2. First the far - mer sows his seed,

Oats and beans and bar - ley grow; Do you, or I, or  
Then he stands and takes his ease; He stamps his foot and

any-one know How oats and beans and bar - ley grow?  
claps his hand, And turns him round to view the land.

# Paper Boats

Virginia Baker

Viggo Sanne

See my pa - per boats a - sail - ing,  
Red and yel - low, blue and or - ange,

Sail - ing down the brook - let sea;  
They're as pret - ty as can be.

# Four Boys

(T. M. p. 237)

Mary Mapes Dodge

Mildred J. Hill

Dum - py Dick - y said, "I — can't;"

Joe said, "By and by;" Grum-py Jack - y

said, "I shan't;" Tom-my said, "I'll try."

# Good-by, Mother

Abbie Farwell Brown

French Folk Song



1. Moth - er dear, let me put my arms a - round you;  
 2. When I come I shall see you at the win - dow;



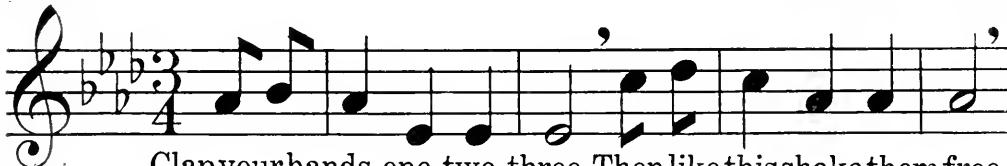
Now good - by till my les-son time is done.  
 Wave your hand to your lov-ing lit - tle one.

# Dancing Song

(T. M. p. 127)

Alice C. D. Riley

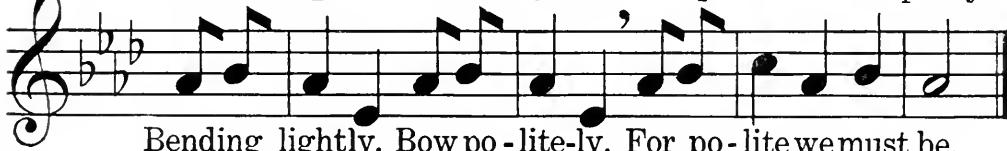
W. Otto Miessner



Clap your hands, one, two, three. Then like this shake them free.



Then a ring - a-round-ro-sy Makes a pot-ful-o' - po-sy.



Bending lightly, Bow po - lite-ly, For po - lite we must be.

# The Shower

Anna M. Pratt

Folk Song

*Slowly*

Rum-ble, rum-ble, rolls the thunder; Pat-ter, pat-ter,  
comes the rain. Is there shel-ter here, I won-der?  
*Quickly*

Let us scam-per down the lane,  
Then we'll soon be home a - gain.

# Now the Sun is Sinking

(T. M. p. 237)

French Folk Song

Now the sun is sink - ing In the gol-den west;  
Birds and bees and chil - dren All have gone to rest;



And the mer-ry stream-let, As it runs a - long,



With a voice of sweet-ness Sings its eve-ning song.

## London Bridge

(T. M. p. 238)

Old English Game



1. London bridge is broken down, Dance over my Ladye Lea!



London bridge is broken down, With a gay la - dye! —

2. How shall we build it up again? Dance over my Ladye Lea, etc.
3. Silver and gold will be stol'n away, etc.
4. Iron and steel will bend and bow.
5. Wood and clay will wash away.
6. Build it up with stone so strong.

# The Bell

Ann Underhill

W. Otto Miessner



1. Oh, the bell! Ring it well! Ring dong,ding dong,ding dong bell!
2. One more ring, Make it swing!Ring dong,dingdong,ding dong,ding!



Loud and strong,Hear the song,Ding dong,dingdong,ding,dingdong!  
How the song Rolls a - long!Ding dong,dingdong,ding,dingdong!

# The Rose and the Bee

Florence C. Fox

Edward B. Birge



A rose peeped o - ver the gar-den wall To ask the



lit - tle brown bee to call. "Oh hide, oh hide," the



lit - tle bee cried, "Just see how the peo-ple are star - ing!"

# A Spring Puzzle

Anna M. Pratt

Edward B. Birge



'Tis past all believ-ing, But I'm not de - ceiv-ing,  
A ve - ry large num-ber Of pus-sies a - slum-ber



For, real - ly and tru - ly, some day you will see  
And blue-birds a - sing-ing up - on the same tree.

# Soap Bubbles

(T. M. p. 238)

Mabel L. Harris

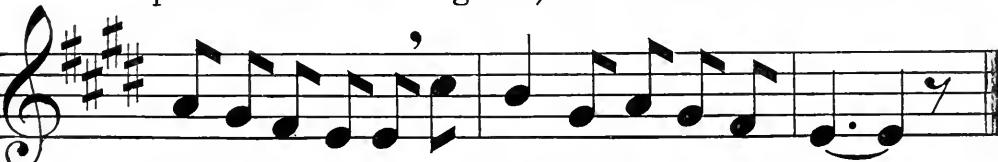
Irene R. Brickner



Ligh - ter than air and round as a ball, All



pink and blue and green; — It is - n't much trouble to



blow a soap bubble, It's gone as soon as it's seen. —

# Lingering Leaves

(T. M. p. 239)

Abbie Farwell Brown

Adolf Weidig



1. Still there lin - ger two or three Yel-low leaves up - on the tree.
2. All their broth-er leaves have flown; They are left here quite a - lone,
3. Poor old leaves, you can - not stay! Winds will sweep you all a - way.



How they quiv-er, Shake and shiver, Fear-ing autumn's cru - el - ty!  
 Fee - bly clinging, Wild - ly swinging, Roughly now by breez-es blown.  
 Downward whirling, Madly twirling, Till you sleep and dream of May.

# Skating Song

(T. M. p. 240)

Anna M. Pratt

Folk Song



Come, boys, come!

Buc - kle on your skates!



Come, girls, come!

Win-ter nev-er waits.

Join the mer-ry ska - ters, Fly-ing so fast;  
Laughing, singing, shouting, As they glide past.

## On Christmas Day in the Morning

(T. M. p. 241)

Alice C. D. Riley

Edward B. Birge

1. Oh, joy - ful car - ols let \_ us sing On  
2. Oh, tell the joy - ful news - a - gain On  
Christmas day in the morn - ing! Let Christmas bells glad  
Christmas day in the morn - ing! Of peace on earth,good  
ti - dings ring On Christmas day in the morn - ing!  
will \_ to men, On Christmas day in the morn - ing!

# Playing Eskimo

Virginia Baker

George L. Wright

I have fun out in the snow, Playing I'm an Es - ki - mo.

See my dog team, Will and Ned, Drawing me up - on my sled.

# Teeter-Tawter

Alice C. D. Riley

W. Otto Miessner

1. Tee-ter-taw - ter, oh! Up and down we go!  
2. Tee-ter-taw - ter, my! Up in - to the sky,

Tee-ter-taw-ter, bread and water, Tipping so and so!  
Light and air - y as a fair - y, How we seem to fly!

Jol - ly fun to play Tee-ter board all day!

# Jack and Jill

Mother Goose

Nina B. Hartford

Jack and Jill went up the hill To  
fetch a pail of wa - ter. Jack fell down and  
broke his crown, And Jill came tumbling af - ter.

# Humming Bird

Jean Bassett

(T. M. p. 242)

Adolf Weidig

1. Humming bird in air - y flight, Flashing in the sun - shine;  
2. Humming bird, so light and gay, Like a liv - ing sun - beam,  
  
Lightly dip-ping, Honey sip-ping From the flowers bright.  
Swiftly glancing, Ev - er danc-ing; Then you dart a - way!

# May Song

Country Rhyme

Charles L. Minturn



1. Spring is com-ing! Spring is coming! Bir-dies, build your nest.
2. Spring is com-ing! Spring is coming! Flow'r's are coming too.
3. Spring is com-ing! Spring is coming! All a-round is fair.



Weave to-ge-th - er straw and feather, Do-ing each your best.  
 Pan - sies, lil - ies, daf - fo - dil - lies, Now are com-ing through.  
 Shim-mer, quiv-er, on the riv - er; Joy is ev 'ry - where.

# Mud Pies

(T. M. p. 242)

Margaret E. Sangster

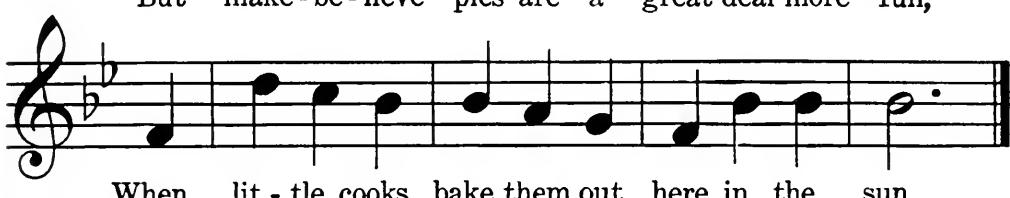
Marshall Bartholomew



Sweetened with sug - ar and sprinkled with spice,



Ap - ple turn - o - vers real - ly are nice;

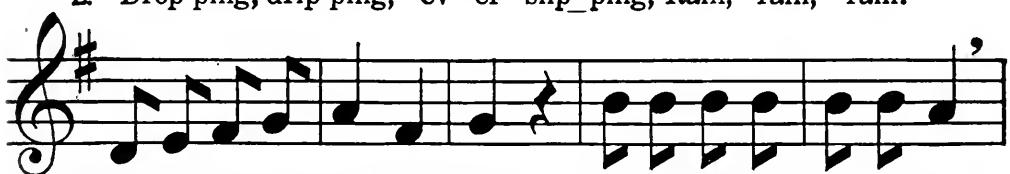


## Rain

(T. M. p. 243)

Abbie Farwell Brown

Folk Song



# The Friendly Star

(T. M. p. 244)

Kate Forman

Charles L. Minturn

1. Sun-ny day fades a-way, Darkness falls a-round me;
2. Shining star, high and far, Look-ing down a-bove me,

While a star, high and far, With its light has found me.  
Clear and bright all the night, Tell me, do you love me?

# Hickory, Dickory Dock

(T. M. p. 244)

Mother Goose

English Folk Song

Hick-o-ry, dick-o-ry dock! The

mouse ran up the clock! The clock struck one, the

mouse ran down, Hick-o-ry, dick-o-ry dock!

# Hot Cross Buns

Mother Goose

W. Otto Miessner

Musical notation for "Hot Cross Buns" in G clef, 4/4 time. The melody consists of two staves of music. The first staff features a simple melody with quarter notes and rests. The second staff is more complex, featuring eighth-note patterns. The lyrics are integrated directly below the notes.

Hot cross buns! Hot cross buns!

One a penny, two a pen-ny, Hot cross buns! Hot cross buns!

Hot cross buns! If you have no daughters, Give them to your sons.

# Honey Bee

(T. M. p. 245)

Virginia Baker

Folk Song

Musical notation for "Honey Bee" in G clef, 4/4 time. The melody is composed of two staves of music. The lyrics are provided in two-line stanzas below the notes.

1. "Hon-ey bee, now tell me, pray, Why you fly a - bout all day;  
 2. "All day long the honey sweet, That the children love to eat,

'Mid the blossoms stray - ing, Are you on - ly play - ing?"  
 From the flow'rs I gath - er, In the sum-mer weath - er."

# The Clocks of Rondaine

Florence C. Fox

L. Aug. Lundh

Clocks in stee - ples, clocks in towers,

Clocks in hous-es striking the hours; Some are too fast,

some are too slow, Who shall say how the clocks shall go?

# My Shadow

(T. M. p. 245)

Virginia Baker

English Folk Song

Shad - ow, fun-ny and black, Far a - head or

else at my back; You can jump and skip and walk; I



wish you could sing and laugh and talk.

## The Song of the Shell

Alice C. D. Riley

Dutch Folk Song



1. Shell of the sea, tell to me What is your song?
2. Shell of the sea, can it be Mermaids you've seen?
3. Shell of the sea, tell to me, When breakers roll,



Soft-rounded tip, Pink, pearly lip, What are you hum-ming?  
 Soft, floating hair, White faces fair, Are they so love - ly?  
 Surf-horses ride Down beaches wide, Where are they rac - ing?



Where minnows hide, How runs the tide? What is your song?  
 Where curls the foam, Say, do they comb Tresses of green?  
 There as they ride, Rush side by side, Who wins the goal?

# Odd or Even

English Rhyme

W. Otto Miessner

Odd or even, E - ven or odd,

How ma - ny peas are in a pod?

Crack it o - pen, Look and see,

Then you can tell what the weather will be.

If they're odd it won't be fine;

If they're e - ven the sun will shine.

# Teddy Bear

(T. M. p. 246)

Virginia Baker

G. A. Grant-Schaefer

Ted-dy Bear Has his lair      Under Johnnie's rocking chair.

Pray take care, Don't go there, You will have an aw-ful scare.

# Arbor Day

Kate Louise Brown

Ernst Schmid

1. The sunbeams are twinkling, the air, soft and free, Is tell-ing a  
2. Though now it is slender, no tall-er than I, It soon will be

message to you and to me. Come out! Come out! We're  
growing straight up to the sky. A tree! A tree! That

planting a tree; Come out! Come out! We're planting a tree.  
touches the sky; A tree! A tree! That touches the sky.

## This Morning

Clinton Scollard

(T. M. p. 246)

Marshall Bartholomew

To - day when I got out of bed, "Good  
 morn-ing," to the sun I said. "I'm glad to see you  
 up," said he, And blinked his great red eye at me!

## My Big Bass Drum

M. Edith Reynolds

M. Edith Reynolds

Have you seen my big bass drum? Boom! boom! boom!  
 A rub-a-dub-dub, A rub-a-dub-dub, Boom! boom! boom!



As I go marching up the street, Wearing my u-ni-form so neat,



My drum and I are hard to beat, Boom!boom!boom!

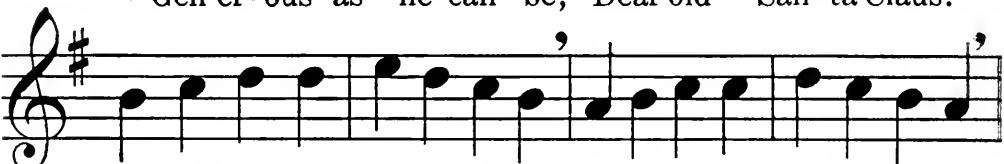
## Dear Old Santa Claus

Alice C. D. Riley

English Folk Song



1. { Down the chimney wide and black, Comes old San - ta Claus,  
La-den with his Christmas pack; Dear old San - ta Claus!
2. { Such a mer-ry fel-low, he; Dear old San - ta Claus!  
Gen-er-ous as he can be; Dear old San - ta Claus!



Tops and skates and sleds for sliding, Jolly hobby-horse for riding,  
For the girls, new bows and laces, Baby dolls with smiling faces;



Oh, such treasures in his pack! Dear old San - ta Claus!  
Don't for-get to call on me, Dear old San - ta Claus!

## King Baby

(T. M. p. 247)

Laurence Alma - Tadema

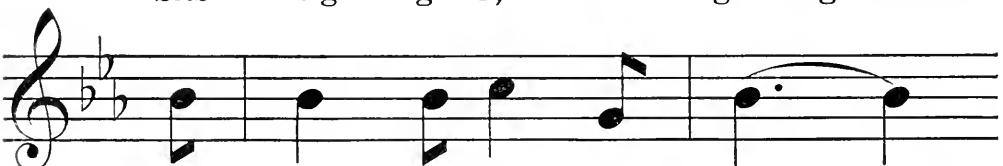
Horatio Parker



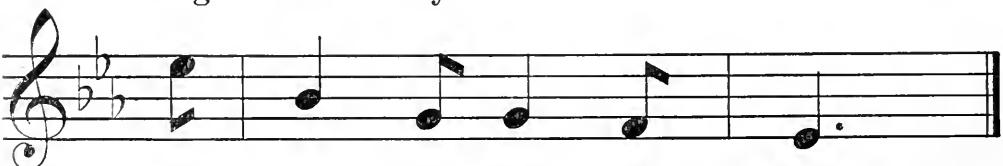
1. King Ba - by on his throne \_\_\_\_\_  
 2. His throne is Moth - er's knee, \_\_\_\_\_  
 3. His crown it is of gold, \_\_\_\_\_  
 4. King Ba - by on his throne \_\_\_\_\_



Sits reign - ing O, sits reign - ing O!  
 So ten - der O, so ten - der O!  
 So cur - ly O, so cur - ly O!  
 Sits reign - ing O, sits reign - ing O!



King Ba - by on his throne \_\_\_\_\_  
 His throne is Moth - er's knee, \_\_\_\_\_  
 His crown it is of gold, \_\_\_\_\_  
 King Ba - by on his throne \_\_\_\_\_



Sits reign - ing all a - lone.  
 Where none may sit but he.  
 In shi - ning ten - drills rolled.  
 Sits reign - ing all a - lone.

PART FOUR: ROTE SONGS

# The Gingerbread Man

(T. M. p. 248)

Eva Rowland      Allegretto con moto

Maurice Moszkowski  
*Composed for this Series*

1. Sing hump - ty dump - ty,      dick - er - y dan!  
 2. His eyes are cur - rants      shi - ning and black;

Sing hey, and sing ho, for the      gin - ger-breadman!  
 He's baked in a pan, ly - ing      flat on his back;

His smile is so sweet and his      form is so neat,  
 He comes from the ov - en so      glos - sy and brown,

He has gin-ger-bread shoes on his      gin-ger-bread feet,  
 He's the love- li - est gin-ger-bread man in the town,

He has gin-ger-bread shoes on his gin-ger-bread feet.  
 He's the love- li - est gin-gerbread man in the town.

# I'll Tell You a Story

(T. M. p. 249)

Mother Goose

Arthur Whiting  
*Composed for this Series*

*Lively*

I'll tell you a story a - bout Ma-ry Mo-rey; And  
now my sto-ry's be - gun. I'll tell you an-oth-er a -  
bout her brother; And now my sto - ry's done.

# Saint Valentine's Day

(T. M. p. 249)

William Shakespeare

Old English Song

*Simply*

Good mor - row, 'tis Saint Val-en-tine'sday, All  
in - the morn-ing time; And I a maid at  
your win-dow, To be your Val-en - tine.

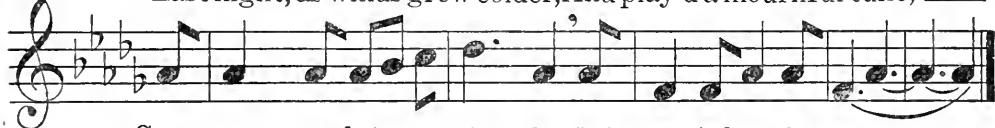
# Last Night

Clinton Scollard

(T. M. p. 250)

Marshall Eartholomew  
*Composed for this Series*

Last night, as winds grew colder, And play'd a mournful tune, —



Some one peeped o'er my shoulder; Who was it but the moon! —

# The Birds' Breakfast

Kate Forman

(T. M. p. 250)

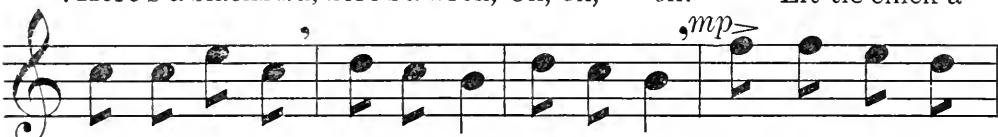
James H. Rogers

*Composed for this Series*

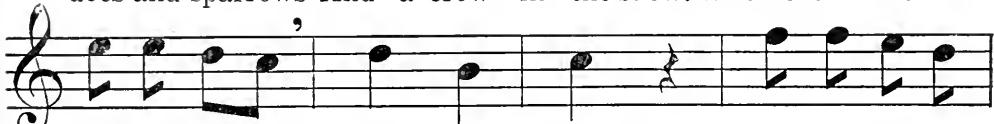
*With spirit, but not too fast*  
*mf*



1. When the winter's i - cy winds Freeze, freeze, freeze, Hungry birdies  
2. Here's a blackbird, here's a wren, Oh, oh, oh! Lit-tle chick-a-



eat to-geth-er, How they tease, crying "Please!" Here's your breakfast,  
dees and sparrows And a crow in the snow. When the winter's



lit-tle friends,— Come, come, come. Do not scuffle,  
i - cy winds— Cry, cry, cry, Hungry birdies



sau-ky bluejay, For a crumb; here are some, Here are some.  
eat to-geth-er, Then good-by, see them fly, See them fly!

# Babyland

(T. M. p. 252)

George Cooper

Gabriel Pierné

*Composed for this Series*

1. How many miles to Ba-by-land? A - ny one can tell;
2. What can you see in Ba-by-land? Lit - tle folks in white;
3. What do they do in Ba-by-land? Dream and wake and play,
4. What do they say in Ba-by-land? Why, the oddest things;



Up one flight, To your right; Please to ring the bell.  
 Down-y heads, Cra-dle beds, Fac - es pure and bright.  
 Laugh and crow, Shout and grow; Jol - ly times have they.  
 Might as well Try to tell What a bird - ie sings.

# The Elves and the Shoemaker

(T. M. p. 252)

Florence C. Fox

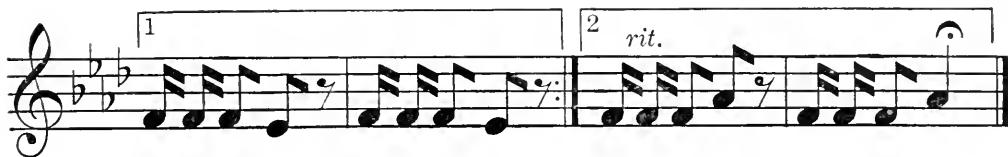
W. Otto Miessner



1. Tiny tapping in the night-time, Tiny tapping, ti-ny rap-ping;
2. Tiny stitching in the fire-light, Tiny stitching, hours bewitching;



While the cobbler's gently napping Ti-ny elves his shoes are tapping.  
 Ev-'ry night his store enriching, Ti-ny elves his shoes are stitching.



Rap-a-tap-tap, Rap-a-tap-tap!

Rap-a-tap-tap, Rap-a-tap-tap!

## The New Soldiers

(T. M. p. 254)

Kate Forman

Edward B. Birge



1. Oh, who will march with me, And my drum,drum,drum? Be
2. Oh march and work a - way, As we should,should,should;To
3. Oh, who will work with me In the sun, sun, sun? To



ready and be steady, And come,come,come. There's work to do For  
make our ci - ty pret-ty Is — good,good,good. With bu - sy feet We'll  
keep thegreenthingsgrowingIs fun, fun, fun. We'll sow and hoe,We'll



sol - diers true, Oh— hear our country calling boys,For me and you.  
tramp the street, Till— ev -'ry-where we march along Is clean and neat.  
weed and mow; Our country needs such soldier boys,So go, go, go.

# A Baby Sermon

(T. M. p. 254)

George Macdonald

Florence Newell Barbour

*Composed for this Series*

The lightning and thunder They go— and they come; But the  
stars and the still - ness Are al - ways at home.

# The Clock

Alice V. L. Carrick

(T. M. p. 255)

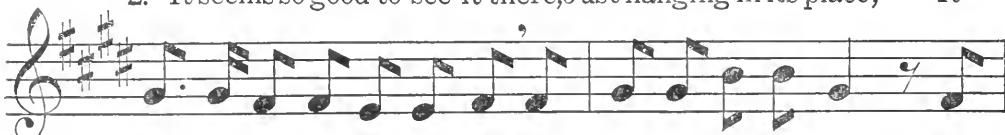
Ermanno Wolf-Ferrari

*Composed for this Series*

Allegro



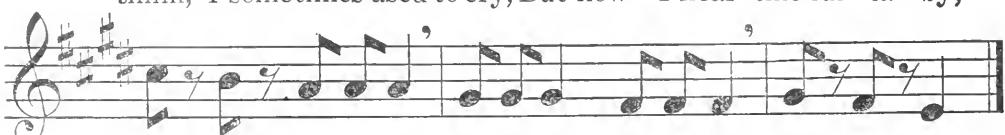
1. I used to be afraid at night, I nev-er slept a wink; But  
2. It seems so good to see it there, Just hanging in its place; It



now I'm brave as a - ny-thing, Because, what do you think? Last  
keeps me com-pa-ny and smiles With such a pleasant face. Why,



Christmas brought a clock to me; It ticks as loud as loud can be.  
I think, I sometimes used to cry, But now I hear this lul - la - by;



"Tick-tock," says my clock; "Go to sleep; watch I'll keep, Tick, Tick, Tock!"

# Summer Song

(T. M. p. 258)

Laura E. Richards

W. R. Cowles

*Composed for this Series*

*Joyfully*



1. Brook, brook, come a-long, Run a-long with me!
2. Brook, brook, come a-long, Run a-long with me!
3. Brook, brook, come a-long, Run a-long with me!



Such a playmate, gay and bright, You are sure to be.  
 Jew-el weed and jim-son weed, Pretty things to see!  
 Dear-y me, I've tumbled in,— What a sight to see!



You can dance, I can dance, Both of us can sing;  
 You can splash, I can splash, Both of us can sing;  
 You are wet, I am wet,— Still we both can sing;



Ti - ri - li, — Ti - ri - li, — Ting, ting, ting!  
 Ti - ri - li, — Ti - ri - li, — Ting, ting, ting!  
 Ti - ri - li, — Ti - ri - li, — Ting, ting, ting!

# Strange Lands

(T. M. p. 259)

Laurence Alma-Tadema

W. Otto Miessner

*Gracefully*

1. Where do you come from, Mis - ter Jay? "From the
2. Where do you come from, Mis - tress Dove? "From the
3. Where do you come from, Ba - by Miss? "From the



Land of Play, from the Land of Play." And where can that be, O  
 Land of Love, from the Land of Love." And how do you get there,  
 Land of Bliss, from the Land of Bliss." And what is the way there,



Mis - ter Jay? "Far a - way, Far a - way."  
 Mis - tress Dove? "Look a - bove, Look a - bove."  
 Ba - by Miss? "Mother's kiss, Mother's kiss."

# The Five Toes

(T. M. p. 260)

From *Chinese Mother Goose Rhymes*

Adolf Weidig

Composed for this Series



This lit - tle cow eats grass; This lit - tle cow eats hay;



This little cow drinks wa - ter; This lit - tle cow runs a - way;

This little cow does noth-ing But just lies down all day; We'll  
whip her, whip her, whip her, Because she lies down all day.

## See, Saw, Sacradown

(T. M. p. 261)

Mother Goose

*Heavily marked*

Arthur Whiting

*Composed for this Series*

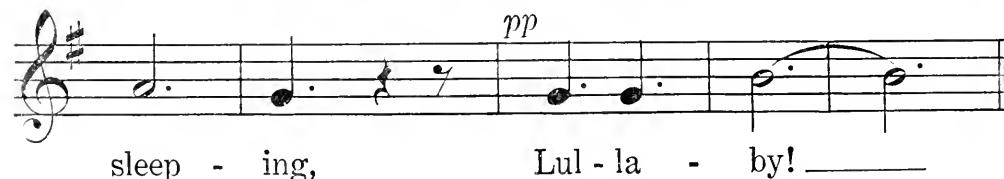
See, saw, Sac - ra - down, Which is the way to  
Bos-ton town? See, saw, Sac - ra-down, Which is the way to  
Bos - ton town? One foot up, the oth-er foot down,  
That is the way to Bos-ton town; One foot up, the  
oth-er foot down, That is the way to Bos-ton town.

# Lullaby

(T. M. p. 262)

Christina Rossetti

Andante tranquillo



Adam Geibel

*Composed for this Series*

# A Carriage to Ride In

(T. M. p. 263)

Allegretto

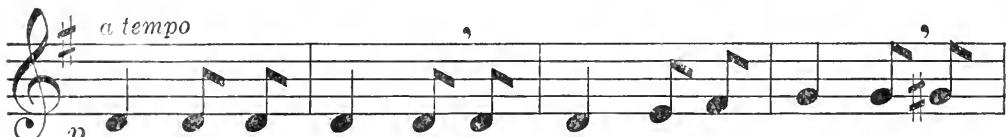
Carl Reinecke



A car - riage to ride in, A horse for be - stri-ding, A



pot full of hon - ey, A box for my mon - ey, A



doll's house and kitch - en, What things we'll be rich in! A



book, too, to read, What else can we need? Oh, a



flute and a fid - dle, Hey did - dle, did - dle! A



bell, too, for ring - ing, Kind Christmas is bring - ing.

# Creep, Mouse, Creep

(T. M. p. 264)

Old English Rhyme

*Not too slowly  
mp*

W. Otto Miessner

1. Creep, Mouse, creep! The old cat lies a -  
 2. Run, Mouse, run! For sleep - y time is

sleep; The dog's a - way, The kit - tens play;  
 done; The cat's a - wake, For pi - ty's sake

Creep! — Creep! — Creep, Mouse, creep!  
 Run! — Run! — Run, Mouse, run!

# The Recipe

(T. M. p. 264)

George Reiter Brill

*Briskly  
mf*Mary Turner Salter  
*Composed for this Series*

Round an'round an'round we go, Round the pano' bak-ing dough;

Pour mo-las-sess sweet and thin, Put a pinch o' gin-ger in;

But-ter it an' roll it, an' Put it in an - oth - er pan;  
Bake it crisp and brown, and then Out jump twenty gin-ger-men.

## O Christmas Tree

(T. M. p. 265)

Nina B. Hartford

Nina B. Hartford

O Christmas tree, O Christmas tree, The best in  
all the world to me: With branches green and spreading  
wide To hold our gifts at Christmastide. O pretty tree, now  
tell to me The gifts you are hiding, what can they be? With shining  
lights you're fair to see, O beautiful, beautiful Christmas tree!

# The Pussy Willows

Alice C. D. Riley

*In waltz time*

(T. M. p. 266)

Adolf Weidig

*Composed for this Series*

*p*

1. Gray pus - sy wil - lows, How do you  
 2. Gay pus - sy wil - lows, Brave as the

know 'tis spring? — March is so chil - ly,  
 knights of old! — Sure of the mor-row,

Are you not sil - ly Risk-ing her bit - ter  
 Laughing at sor - row, Laughing at storm and

*dim.* *p*

sting? — Brave pus - sy wil - lows,  
 cold. — Brave pus - sy wil - lows,

Shouting your message bold, — "Spring's coming, nev-er fear!  
 Give me your courage bold; — Joy's coming, nev-er fear!"

*dim.* *p*

Bluebirds will soon be here, Spite of the snow and cold." —  
 Glad days will soon be here, All that my heart will hold. —

# Wah-wah-tay-see

(T. M. p. 267)

Henry W. Longfellow

Alfred G. Wathall  
Composed for this Series

Andante espressivo  
*mp*

Wah-wah-tay-see, little fire-fly, Lit-tle flitting, white-fire in-sect,  
Little dancing, white-fire creature; Light me with your lit-tle can-dle  
Ere upon my bed I lay me, Ere in sleep I close my eye-lids!

# Old Chang, the Crab

(T. M. p. 268)

From *Chinese Mother Goose Rhymes*

W. Otto Miessner

*mf*

Old Mister Chang, I have oft heard it said, You wear a bas-ket  
on your head. You've two pairs of scissors to cut your meat, And  
two pairs of chop-sticks with which you eat, with which you eat.

# The Pink Pig

(T. M. p. 268)

Dora H. Stockman

Marshall Bartholomew  
*Composed for this Series*

Pig-gy wig-gy, pig - gy wig, Twist your tail;



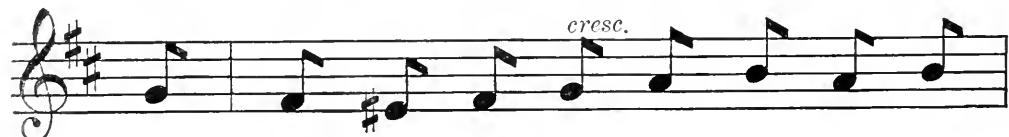
Pig - gy wig - gy, curl it up On a — rail.



You're so pink and pret-ty now, I wonder, when you're big,



If you will wal - low in the mud



Like a - ny oth - er pig - gy wig - gy,



pig-gy wig-gy wig; Like a - ny oth-er pig!

# The Squirrel in the Snow

(T. M. p. 269)

Kate Forman



1. A squirrel awoke with the first daylight; He found the world all
2. He ran to his home in the hol-low tree; He brought his breakfast



soft and white; What did he do?  
out, you see; How do I know?

He frisk'd in the snowdrifts  
His dear lit-tle foot-prints



just like you, So ear - ly there in the morn - ing.  
tracked the snow With nut-shells there in the morn - ing.

# Happy New Year

(T. M. p. 270)

Clinton Scollard

French Folk Song



1. Hark! Hark! Hark, thro' the dark Sounds are stealing, Bells are pealing!
2. Hear! Hear! Hear, far and near, Chimes are ring-ing, Bells are flinging



Swing! Swing! Swing as they ring New Year greetings un - to all!  
Cheer, Cheer, Cheer thro' the year; Hap - py New Year un - to all!

# Our Friends the Shadows

(T. M. p. 270)

Alice C. D. Riley

French Folk Song

1. When at eve the setting sun Paints the west,  
2. When I go to bed at night Then I see,

All the lit - tle shad - ows run Home to rest;  
While mamma puts out the light, Si - len - tly,

Off a-cross the grass go dancing, Into nooks and crannies glancing.  
How the shadows come a-creeping To the chamber where I'm sleeping,

Scam-per lit - tle shad - ows home to rest!  
Creep in - to my bed and com-fort me.

# Dance, Dance Baby

(T. M. p. 271)

Laurence Alma-Tadema

Horatio Parker

Dance, dance, ba - by, All the world is ours!

We may gaze at all the stars, Smile at all the flowers:

All the birds are ours to feed, The sun's be-hind the showers;  
 Dance, dance, ba - by, All the world is ours!

## Wee Willie Winkie

(T. M. p. 272)

W. Miller

Arthur Whiting  
*Composed for this Series**Lively*

Wee Wil - lie Wink - ie runs through the town,  
 Up - stairs and down - stairs in his night - gown.  
 Tap-ping at the win - dow, cry-ing at the lock, "Are the  
 babes in their beds, for it's now ten o'-clock? Are the  
 babes in their beds, for it's now ten o' - clock?"

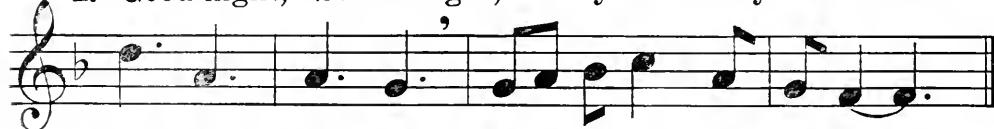
*very slowly*

# Benediction

(T. M. p. 272)

George Reiter Brill  
*Quietly*Mary Turner Salter  
*Composed for this Series*

1. Good night, Sleep tight, Dream a - way thy troubles.
2. Good night, Star - bright, Rest ye from thy sor-row.



Good night, Dream light, Un - concerned as bub - bles.  
Good night, Wee mite, Wakeye on the mor - row.

# Making the Hay

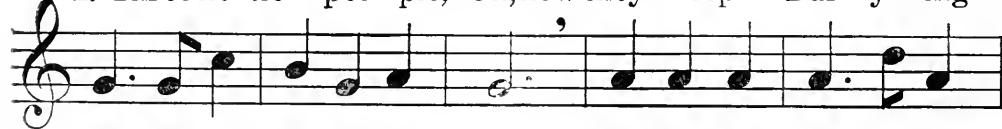
(T. M. p. 273)

Clifton Bingham

Bruno Huhn

*Composed for this Series**Brightly*

1. Three lit - tle peo - ple Out in the hay, Tumbling and
2. Three lit - tle peo - ple, Oh, how they keep Bur - y - ing



toss-ing it, Bu-sy and gay! Working so mer - ri-ly  
each oth-er Ev-er so deep! But if the far - merboys



In the bright sun, Help-ing the haymakers—Is-n'tit fun?  
All were to play When would the haymakers Get in their hay?

# Winter Roses

(T. M. p. 274)

From *The Youth's Companion*Mrs. Crosby Adams  
*Composed for this Series*

*Merrily*

Take a deep snowdrift and three lit - tle boys,  
*cresc.*

Mix them to - geth - er with laugh-ing and noise,  
*mf*

Rub them, and roll them, and keep them a - stir And

ve - ry well heat - ed with wool-en and fur; Then

*f*

six lit - tle cheeks and three lit - tle no-ses Will

bloom in the snowdrift like mid-sum-mer ro - ses.

# The Caterpillar and the Bee

(T. M. p. 275)

Bertha Remick

Bertha Remick  
Composed for this Series

*mf*

2/4 time signature.

Musical notes: A series of eighth and sixteenth notes on the G, A, and B lines of the treble clef staff.

1. Said the stri - ped cat - er - pil - lar to the
2. To the stri - ped cat - er - pil - lar said the

Musical notes: A series of eighth and sixteenth notes on the G, A, and B lines of the treble clef staff.

black and yel - low bee, "Our col - ors are al -  
black and yel - low bee, "In - deed our col - ors

*2nd stanza a little slower*

Musical notes: A series of eighth and sixteenth notes on the G, A, and B lines of the treble clef staff.

most the same, And yet I do not see When both our coats are  
are the same, You look a lot like me. If you'll grow wings as

Musical notes: A series of eighth and sixteenth notes on the G, A, and B lines of the treble clef staff.

made of fuzz, You are the on - ly one to buzz! To  
well as fuzz, So you can fly, why then you'll buzz! You'll

Musical notes: A series of eighth and sixteenth notes on the G, A, and B lines of the treble clef staff.

bzzzz, to bzzzz, to bzzzz \_\_\_\_\_ bzz!"  
bzzzz, you'll bzzzz, you'll bzzzz \_\_\_\_\_ bzz!"

# A Frown and a Smile

(T. M. p. 276)

Mary Bailey

*Fast f*

W. Otto Miessner

Who comes here? If a frown I say, "There is no room for



you to stay; No room for two upon one face; A smile already has the place."

# A Riddle

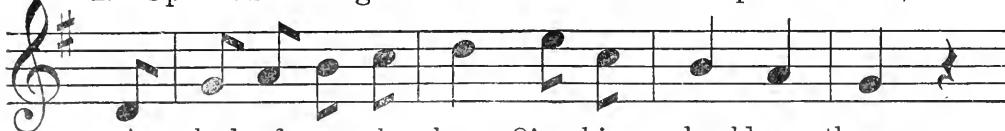
(T. M. p. 277)

Maud Wilder Goodwin

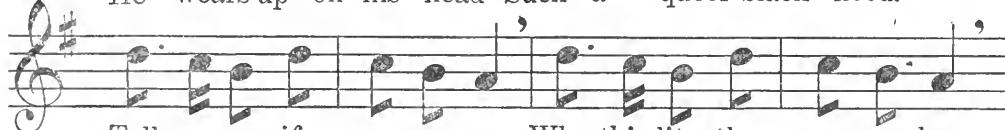
Folk Song



1. A wee man in the wood Stands as still as stone,  
 2. Up - on one leg he stands In the deep dark wood;



A cloak of pur-ple hue O'er his shoulders thrown.  
 He wears up - on his head Such a queer black hood.



Tell me now if you can see Who this lit - tle man may be,  
 Tell me now if you can see Who this lit - tle man may be,



In his pur - ple cloak Standing all a - lone.  
 With his hood and cloak In the deep dark wood.

# The Lonely Wind

Alice C. D. Riley

Andantino

(T. M. p. 278)

Joseph Rheinberger



1. Oft when night is fall - ing, Autumn night is fall - ing,
2. South the birds go fly - ing, South to sum-mer hie - ing;
3. Down the chimney creep - ing, While the folk are sleep - ing,



Mister Wind goes call-ing, Call-ing low. Seems so sad and  
 Mister Wind keeps sighing, "Whither blow? Friends of bloom and  
 Mourn-ful-ly he's weep-ing, Sad and low. While the rain is



friendless, Comfortless and friendless On his quest so end-less, O!  
 feath-er Past and gone for-ev - er, I shall see them nev-er, O!"  
 fall - ing Hear him softly call-ing, Down the world go calling, O!

# The Firefly

(T. M. p. 279)

From *Chinese Mother Goose Rhymes*

Jessie L. Gaynor

Vivacee

Composed for this Series



Fire-fly, fire-fly, Come from the hill; Your fa - ther and mother Are



waiting here still; They've brought you some sugar, Some candy and meat;



Come quick-ly or I'll give - it To ba - by to eat.

## Hidden Treasures

(T. M. p. 280)

From *The Youth's Companion*

Moderato grazioso

James H. Rogers  
Composed for this Series



1. Lit - tle peo - ple, do you know What is un - der-
2. Do you know what se-crets deep All the woods of
3. Lit - tle peo - ple, do you know Feb - ru - ar - y

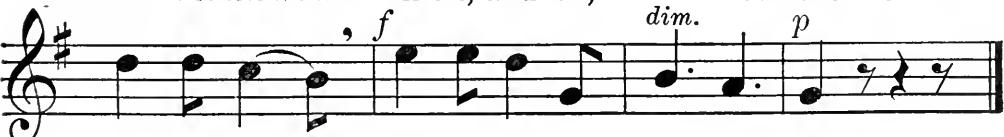


- neath the snow? Flow-ers pink and blue and white;  
win - ter keep? Ah, the dar- ling lit - tle things  
soon will go? Then will come the sun - ny spring,

*cresc.*



- Crim - son tu - lips all a - glow In their roots are  
Down be - low the snowbank'sheap! Fern leaves curled in  
When the snows will melt, and oh, How the mea - dow



- fol - ded tight, — Till the mer-ry south winds blow.  
ti - ny rings, — Vio - let ba - bies fast a - sleep.  
brooks will sing, — And the daf - fo - dil - lies blow!

# The Robin

(T. M. p. 281)

Horatio Parker

*Not fast*

*p*

1. There came to my win - dow one morn-ing in
2. Her wings she was spread-ing to soar far a -

spring A sweetlit - tle way; Then rest-ing a

rob - in, she came there to moment, seemed swee-tly to

sing, She came there to say, Seemed sweetly to

sing, she came there to say, seemed swee-tly to

sing. The tune that she say, "Oh, hap - py, how

sang, it was pret - ti - er hap - py this world seems to

far Than ev - er was heard on the flute or gui - tar.  
be! A - wake, lit-tle girl, and be hap - py with me!"

# What I Like

(T. M. p. 282)

Wilhelmina Seegmiller

*With animation*

George W. Chadwick

*Composed for this Series*

The musical score consists of six staves of music in G major, 2/4 time. The first staff begins with a dotted half note followed by eighth notes. The second staff starts with eighth notes. The third staff begins with eighth notes. The fourth staff starts with eighth notes. The fifth staff begins with eighth notes. The sixth staff begins with eighth notes.

*With animation*

I — like to ride on a load of hay, To —  
 tramp in puddles on a rain-y day; To swing and swing on the  
 gar-den gate, And when there's company to sit up late. I —  
 like high up in the trees to climb, To — eatsugar cookies, six or  
 sev'n at a time. But some things I like it's — best not to do, So I  
*rall.*  
 can't do all — that I like, — can you?

# Farmyard Song

(T. M. p. 283)

Edvard Grieg

Allegro leggiero



Come out, snow-white lambkin, Come out, calf and cow,



Come, Puss, with your kit-ten, The sun's shining now!



Come out, yel-low duckling, Come out, down-y chick-ling,



That scarce-ly can sprawl, Come out at my call!



Come, pigeons a - coo-ing, Fly out for your woo-ing!



The dew'son the grass, Come out ere it pass!

For soon, too soon, the sum - mer it pas - ses,  
And call but autumn,—Be - hold \_\_\_\_\_ him!

## Thanksgiving Day

(T. M. p. 284)

Jean Bassett

French Folk Song

The air with frost is crisp and clear, The autumn crops are gather'd; And  
all around is joy and cheer For summer's work is o'er. The ap-ples are  
red, Pumpkins are gold, Turkeys are fatter than e'er before. The feast has been  
spread Just as of old; Thanksgiving day has come once more, Hurrah!

# God Save the King

Henry Carey



1. God save our grac - ious King, Long live our no - ble King,
2. Thy choic-est gifts in store On him be pleased to pour,



God save the King ; Send him vic - to - ri - ous,  
Long may he reign ; May he de - fend our laws,



Hap - py and glo - ri - ous, Long to reign  
And ev - er give us cause To sing with



o - ver us, God save the King.  
heart and voice God save the King.

PART FIVE: ADDITIONAL ROTE SONGS  
(For use with the books in the hands of the children)

## Winter Jewels

(T. M. p. 167)

Mrs. M. I. Butts

Mildred J. Hill  
*Composed for this series*



A mil-lion lit - tle diamonds Were twinkling on the



trees, And all the lit - tle maidens said, 'A jew-el, if you



please!'" But while they held their hands out-stretched



To catch the diamonds gay, A mil - lion lit - tle



sun - beams came And stole them all a - way!

# The Umbrella Man

(T. M. p. 170)

Bertha Remick

Bertha Remick  
*Composed for this Series*

*Allegretto*

A musical score for voice and piano. The key signature is one flat, and the time signature is common time (indicated by a '4'). The tempo is Allegretto. The vocal line begins with a dotted half note followed by a rest, then continues with eighth notes. The piano accompaniment consists of eighth-note chords.

When the sun is shi - ning

A continuation of the musical score. The vocal line includes a dotted half note, a quarter note, and several eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords.

bright and warm, What makes us think of\_\_\_\_ rain?

A continuation of the musical score. The vocal line features a dotted half note, a quarter note, and eighth-note patterns. The piano accompaniment consists of eighth-note chords.

The old um - brel - la\_\_\_\_ man, of course!

A continuation of the musical score. The vocal line includes a dotted half note, a quarter note, and eighth-note patterns. The piano accompaniment consists of eighth-note chords.

To - day he's come a - gain.



He mends a rib and sews a tear,



And makes them look so neat,



Then to the neighbor's house he goes,—



I hear him down the street:



“Um - brel - las to men-n-d! Um - brel - las to men-n-n-d!”

# The Windflower

Laura E. Richards

(T. M. p. 173)

Harvey B. Gaul

Composed for this Series

*Joyfully*

Wind - flow'r, wind - flow'r, Dance, dance with me,



This way, that way, Un - der the tree.



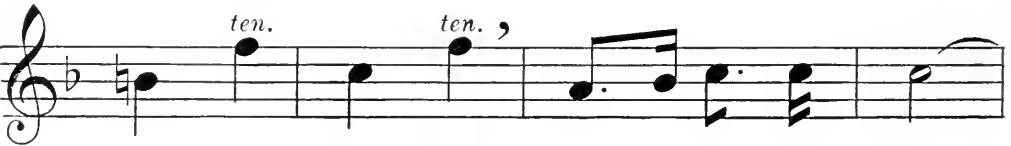
Lift up your toe, dear, Point it \_\_\_\_\_ so, dear,



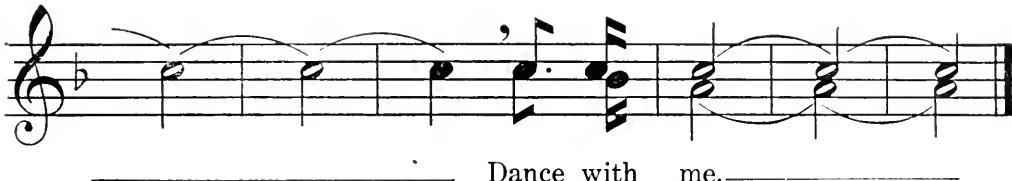
Whirl a-bout, twirl a-bout, frol - ic and free. \_\_\_\_\_



Wind - flow'r, wind - flow'r, Dance, dance with me,



This way, that way, Un - der the tree,



## The Goblin

(T. M. p. 169)

Florence C. Fox

Bessie M. Whiteley  
*Composed for this Series**Mysteriously*

A gob-lin in the cor - ner Was watching me at play;



I saw him grin and wag his chin— I saw him grin!



I saw him grin and wag his chin, And then I ran a-way.

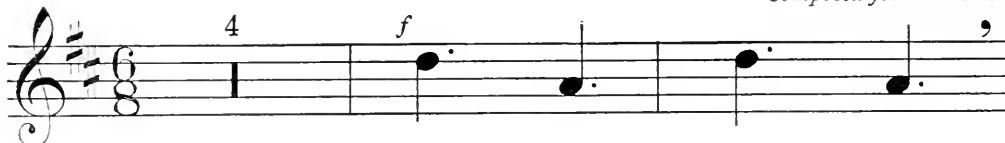


I saw him grin and wag his chin, And then I ran a-way.

# The Scissors Grinder

(T. M. p. 174)

Bertha Remick

Bertha Remick  
Composed for this Series

Ding      dong!      Ding      dong!



What's that bell      we      hear? \_\_\_\_\_ Ding dong! Ding dong!



Ring - ing loud and clear? \_\_\_\_\_ That's the scis - sors-



grind - er - man,      Com - ing down the road, \_\_\_\_\_



With his grind-stone on his back; What a hea - vy load!



*poco rit.*      *a tempo*      1      *f*

Watch and nev - er stir.      Ding dong!

*mf*

Ding dong! Ring - ing far a - way, \_\_\_\_\_

*p*      *pp*      *mf*      3

Ding dong! Ding dong! Come an - oth - er day!

# Little Robin Redbreast

(T. M. p. 176)

Mother Goose

W. Otto Miessner  
*Composed for this Series*

1

Musical notation for the first verse, staff 1. The music is in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The melody consists of eighth and sixteenth notes.

Lit - tle Rob - in Red-breast Sat up - on a tree.

Musical notation for the first verse, staff 2. The music continues in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The melody consists of eighth and sixteenth notes.

Up went Pus-sy Cat, And down went he. Down went Pus-sy Cat,

Musical notation for the first verse, staff 3. The music continues in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The melody consists of eighth and sixteenth notes.

A - way Rob-in ran; Says lit-tle Rob-in Red-breast, "Catch me if you can."

2

Musical notation for the second verse, staff 1. The music is in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The melody consists of eighth and sixteenth notes.

Lit - tle Rob - in Red-breast Hopped up - on a spade,

Musical notation for the second verse, staff 2. The music continues in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The melody consists of eighth and sixteenth notes.

Puss jumped af - ter him, And then he was a-fraid. Lit-tle Robin chirp'd and sang,

Musical notation for the second verse, staff 3. The music continues in common time (indicated by '4') and G major (indicated by a 'G' with a sharp). The melody consists of eighth and sixteenth notes.

And what did Pus-sy say? Pus-sy Cat said, "Mew Mew,"



And Rob - in flew a - way.

## Miss Rainy Day

(T. M. p. 172)

Pauline Frances Camp

W. Otto Miessner  
Composed for this Series



Miss Rain - y Day has come a - gain,



Tap, tap, tap, tap-ping on the win - dow - pane.



Come, Sun - ny Smile, with greet - ing gay,



And help her spend a hap-py, hap-py day, a hap-py day.

# The Naughty Tulip

(T. M. p. 178)

Abbie Farwell Brown

Horatio Parker  
*Composed for this Series*

1. "I wish I were a vi - o - let," the naughty Tu - lip said.
2. She hung her lit - tle head and sulked and shook in sil - ly grief;
3. Just then, as she was whimpering, a breeze came passing by;



"I want to wear a pret - ty pur - ple hat up - on my head.  
She sought to hide her love - ly hat be - hind a pointed leaf;  
He heard the Tu - lip scold-ing with her pret - ty hat a - wry.



I'm ti - red of the ug - ly one I al - ways have to wear;  
And when the kin-dly pleasant Sun beamed down on her and smiled,  
So then to pun - ish her he blew, and whisked the hat a - way;



I nev - er chose a yel - low hat! O dear, it is - n't fair!"  
She pou - ted and she flou - ted him, the naugh - ty Tu - lip child!  
And now she stands and shiv - ers there, bare-head - ed all the day!

# The Cats of Kilkenny

(T. M. p. 179)

Mother Goose

W. Otto Miessner  
Composed for this Series

There once were two cats of Kil - ken - ny.——



Each thought there was one cat too ma - ny.——



So they fought and they fit,—— they scratched and they bit,



Till, ex - cep - ting their nails and the tips of their tails,



In - stead of two cats of Kil - ken - ny,——



There were not a - ny.——

# Daisy Nurses

(T. M. p. 180)

Kate Louise Brown

Florence Newell Barbour

*Composed for this Series**With swaying motion*

1. The dai - sies white are nurs - 'ry maids,  
2. The dai - sies love the gol - den sun,



With frills up - on their caps; \_\_\_\_\_  
That lights the clear June sky. \_\_\_\_\_



And dai - sy buds are lit - tle babes  
He gaz - es kin - dly down at them



They tend up - on their laps. \_\_\_\_\_  
And winks his jol - ly eye; \_\_\_\_\_



Sing "Heigh - ho," while the wind sweeps low,  
While soft and slow, all in a row,



The wind sweeps low, the wind sweeps  
All in a row, all in a



low; Sing "Heigh - ho," while the  
row, While soft and slow, all



wind sweeps low; \_\_\_\_\_ Both nurs - es and  
in a row, \_\_\_\_\_ Both nurs - es and



ba - bies are nod - ding, \_\_\_\_\_ just so!  
ba - bies are nod - ding, \_\_\_\_\_ just so!

# The Ragman

(T. M. p. 182)

Bertha Remick

Bertha Remick  
*Composed for this Series*

1. In a fun - ny old cart Rides a fun - ny old man,  
2. Now— some say he's rich, And— some say he's poor,



Who has fun - ny old blink - ing eyes.  
And— some say he's ve - ry wise.



We give him old clothes And he gives us tin pans.  
But I think at least He is kind— and good,



And— as he drives on— he cries:  
For he smiles at me when— he cries:



"Old rags and bot-tles!— Old rags and bot-tles!"

# Little Miss Tulip

## A SPRING LOVE SONG

Carolyn S. Bailey

(T. M. p. 184)

Jessie L. Gaynor  
Composed for this Series*Brightly*

1. Lit-tle Miss Tu - lip creeps out of her cra - dle;
2. Bold Mis-ter Rob - in comes back from the South - land;



Green is the silk of her gown.      Lit-tle Miss Tu - lip puts  
Or - ange and green is his vest.      Bold Mis-ter Rob - in has



on her red bon - net,      Pret - ti - est bon - net in  
bought a new long coat;      Ah! he is jaun - ti - ly



town.      Lit-tle Miss Tu - lip is hap-py and gay;  
dressed.      Bold Mis-ter Rob - in is cock-ing his head;—



Whom is she smi - ling at\_\_\_\_ o - ver the way?  
Some - bo - dy sees\_\_\_\_ from her bon - net of red.

# The Happy Bee

(T. M. p. 185)

Nina B. Hartford

Nina B. Hartford



1. "Poor lit - tle Bee," said a But - ter - fly, "You work so hard all  
2. "Dear But-ter-fly, you are ve - ry wrong," The bu - sy Bee re -



day; You have no pret - ty yel low wings,  
plied. "I love the sun, I love the flow'rs,



And nev - er stop to play. I would not be a  
I love my work be - side. Tho' I\_\_\_\_ have no



Hon - ey Bee, And have no time for fun; I'm glad I have no  
shi-ning wings,I'm hap-py all day long; I love to gath-er



hard - er work Than danc - ing in the sun."  
hon - ey sweet, And sing my buzz - ing song."

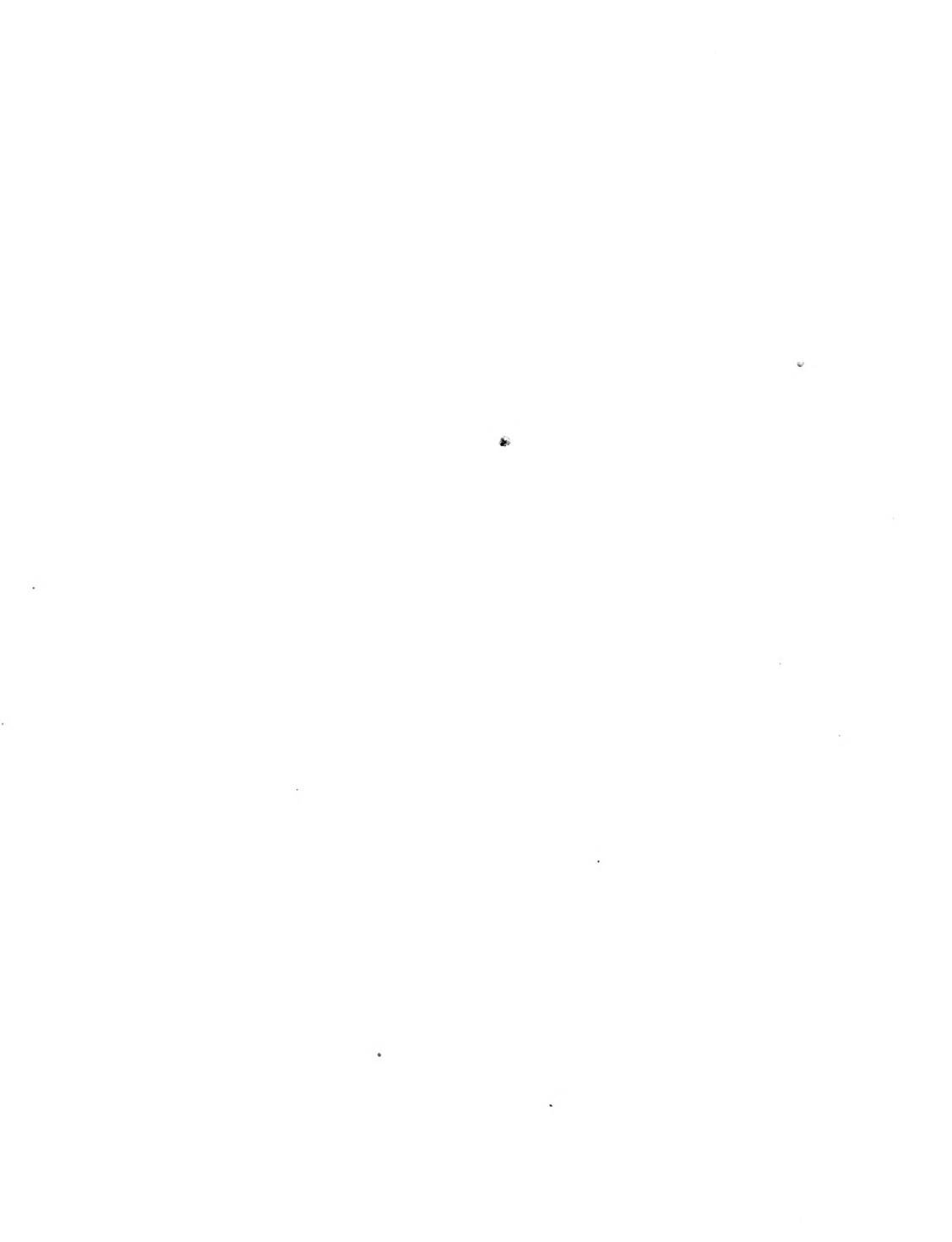
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\* Composed for *The Progressive Music Series*



17

17. *Thlaspi arvense* L. - *Plantago* *arvensis* L.



